FAHAMA

TEKINIKA FAMORONANA "TONONKALO" SY "TANTARA FORONINA"

RANARIVELO *Rufin*

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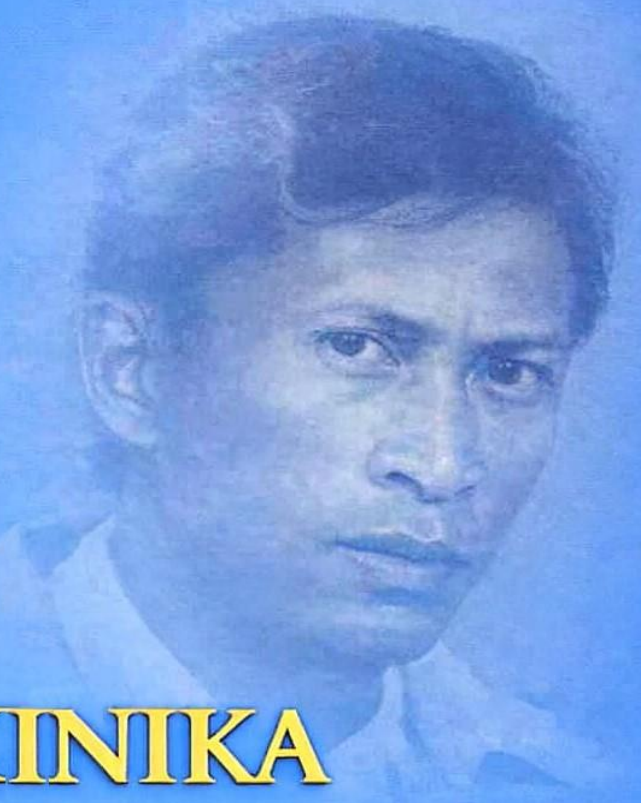

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FAMPIDIRANA

Iarahana manaiky fa tsy misy famoronana "mandeha ho azy" tsisy fitsipika sy tsisy tekinika. Toy ny fahaizana Fitsipi-pitenenana sy Fitsipi-panoratana an'ireo voambolana rehefa hanoratra na hamorona lahatsoratra, dia toy izany koa ny fahaizana ny Tekinika fandrafetana Tantara foronina sy poezia na kalo.

Ary ny firenena manana ny Teniny ho TENY RENY, TENY VELONA dia manana ny Rarinteniny manokana ho azy toy ny Rarinteny frantsay (versification française), Rarinteny anglisy (versification anglaise) sns...raha tsy hiresaka poezia na kalo. Koa isika malagasy, manana ny Tenintsika, Teny reny, Teny velona..., nahoana moa no tsy manana ny Rarinteny Fenitra malagasy (Versification classique malagasy) sy Tantara foronina Fenitra Maoderina?

Ary izay no antom-pisian' ITY BOKY ITY : DINGANA IHANY NANANGONANA IREO AMPAHANA TAHIRIN-KEVITRY NY MPANORATRA NOZARAINA TENY AMIN'NY TAMBAJOTRA SERASERA, AMPAHANY IZAY "VOARAMBIN'NY TANANA " IHANY mikasika mivantana ny TEKINIKA FAMORONANA SORAKANTO navondrona ho BOKY FIANARANA SY APETRAKA HO DINGANA IHOARAN'IREO ZANDRY AO AFARA.

Mety ahitanao tahirin-kevitra vitsivitsy ao miresaka sy mamerina lohahevitra anankiray saingy amina fomba sy tanjona samihafa.. Toy ny lohahevitra tsy voazavan'ny tahirinkevitra iray mety voazavan'ny iray amin'ny fomba sy endrika hafa. Mifanampy sy mifameno.

Fizarana telo no hita ato, ankoatra ny Fampidirana sy ny Famaranana ary ny boky fakan-kevitra .

- Fizarana voalohany

Tekinika famoronana Tantara foronina Fenitra maoderina (Roman classique moderne) - Fizarana faharoa

Tekinika famoronana Rarinteny fenitra malagasy (Versification classique malagasy) miainga amin'ny ngadona anki efatra: ngadona kiroaroa sy ngadona kitelotelo ary ngadona manokana sy ngadona malalaka.

- Fizarana fahatelo

3/Fampiharana ny "Mianatra poema na kalo" sy Fanazavana fanampiny.

Dingana ihany ity boky ity izay manohy ny asa fikarohana nataon'i Régis Rajemisa Raolison sy Rabearifeno Albert momba ny Rarinteny malagasy sy fisintonana petrakevitra avy amin'ireo sorakanton'ireo mpanakanto soratra omaly sy ankotrio; DINGANA IHANY HO TOY NY BOKY FIANARANA mba hanaovan'ireo zandry aoriana asa fikarohana mitohy ho amin'ny Fampivoarana ny Haisoratra malagasy.

Ny faniriana dia ny FAMETRAHANA NY SORAKANTO FENITRA misokajy ho

- Rarinteny fenitra na Rarinteny klasika ho fianarana sy ho amin'ny fikarohana mitohy. Ao anatin 'io ny momban'ny haisary hosodoko tsara hitarina sy halalinina.
- Tantara foronina fenitra maoderina (Roman classique moderne) ao anatin'io ny sombintantara sy ny sombimpiainana ho fianarana sy fikarohana mitohy hatrany.

Fa FIKAROHANA TSY RITRA TOVOZINA NY FAMORONANA SORAKANTO.

Koa dia" am-bava homana, am-po mieritra."

Ranarivelo Rufin

14 Desambea 2025.

IREO BOKY NANOVOZAN-KEVITRA

1/ Mikasika ny Tantara Foronina

- Boky " Vato ambany riana" nosoratan'i Roel Ranarivelo.

Natontan'ny Tranom-pirinty Loterana Malagasy - 2017

- " Bina" nosoratan'i Auguste Rajaonarivelo de l'Académie

Natontan'ny Tranom-pirinty Loterana Malagasy.-

- " Rom-boay" nosoratan'i Roel Ranarivelo

- " Takelaka notsongaina " nosoratan'i Siméon Rajaona, tome 2

Ambozontany Fianarantsoa 1972

- Dictionnaire Malagasy - Français

Abinal et Malzac S.J - Edition Ambozontany

- Hevitra hafa nosintonina avy tamin'ny "internet" mikasika ny Tantaraforonina

2/ Mikasika ny Poezia na Kalo

- Bokikely toy ny haben'ny karine milohateny "Rarinteny" manohy nyasan'i Régis Rajemisa Raolison nosoratan'i Rabearifeno Albert

- "Haintenin'ny Ntaolo" nangonin'i François Rakotonaivo

Ambozontany Fianarantsoa

- "Nadika tamin'ny alina" sy " Saiky nofy" ary ireo kalo malagasynosoratan'i JJ Rabearivelo

- "Folihala" sy " Izy mirahavavy" nosoratan'i Dox

- " Dinitra" nosoratan'i Rado

- " Takelaka notsongaina" tome 1 nosoratan'i Siméon Rajaona

Edition Ambozontany Fianarantsoa

- Boky " Fianarana Fitsipi-pitenenana malagasy"- Dingana voalohany - cours moyen nosoratan'i Régis Rajemisa Raolison.

Imprimerie Catholique - Antanimena

- Ireo hevitra samihafa notovozina tao amin'ny "internet"

FIZARANA VOALOHANY

TANTARA FORONINA FENITRA MAODERINA

(Roman classique moderne)

(Ampahany tamin'ireo Ampahana Angona Tahirin-kevitra nozaraina teny amin'ny Tambajotra serasera

TANTARA FORONINA

Ny tantara sorakanto dia vondron'ireto asasoratra ireto:

-Tantara foronina (roman)

- Sombintantara (nouvelles)

- Sombimpiainana (récit)

- Ampahampiainana mitovy lenta amin'ny Lahatsoratra foronina (composition)na kalo milahatsoratra (poème en prose)

- Tontolona trangam-piainanan'ny mpilalao (évènements) sy ireo mpiantsehatra (personnages).

Manahirana ny mandika ny teny frantsay "évènement" amin'ny teny malagasy. Vanimpotoana ve? Trangampiainana ve? sa...Ndao atao hoe Tontolona trangam-piainan'ny mpiantsehatra iray anivon'ny fotoana sy elanelana. Fanazavana Fintina mialoha.

Ireo sokajina Tantara sorakanto mety azo angonina sy amboarina entina andrafetana Tantara foronina iray manontolo ny fitambarany no hojerena fohy eto:

- a) Ampahampiainana (ao amin'ny sokajy kalo milahatsoratra sy lahatsoratra foronina) izay ampahana sombimpiainana.

Mety iray ihany na roa na telo amin'ireo " Teboka Famoronana anki efatra ny zotra sy votoatin'ny Ampahampiainana (Filazalazanjavatra, Fitantarana, Resaka ifanaovana, Rohimpisainana) izay entina mamorona kalo milahatsoratra sy lahatsoratra foronina (poème en prose et composition).

Mpilalao iray no ifantohana anivon'ny ombona sy sehatra. Tsy idirana lalina loatra ny mpilalao tohitra sy ny mpilalao fanampiny eto.

Azo atao ho mpilalao fototra ny mpilalao tohitra dia mifamaly amin'izany. Toraka izany koa azo atao mpilalao fototra ny mpilalao fanampiny na mpanalanana iray araka ny tranga isafidianana sy apetraka.

Ao no manomboka voalohany ny famoronana Ampahampisiana na PARAGRAFY (séquences de réalité vécue) izay Ampahantsarinteny (séquences d'images) natambatambatra ho Ampahampiainana izay kalo milahatsoratra sy lahatsoratra foronina.

Voafaritra anaty fotoana sy elanelana eto ny sehatra filalaovana sy fandokoana izany. Efa misy ny drafitra fototra napetraka ho Lasitra arahana :

- Fampidirana mametraka trangan'olana (problématique)

- Velatra lambanana mitantara sy manomana ny Vonafamahanaolana (denouement)
- Famaranana mametraka tambatra toejavamisy farany (situationfinale) sy tsoakevitra .

Lafiny tekinika ranofotsiny ireo. Ny Haifanoratra no manome aina azy. Vakio ny toko voalohany ao amin'ny boky "BINA" - b) Sombimpiainana.

Ny Sombimpiainana (récit) dia mety ho fitambaran'ny Ampahampiainana roa na telo na mihoatra mifamatotra sy mifampiankina ary tokana andrin-kevitra iankihinana.

Eo anelanelan'ny Ampahampiainana sy Sombintantara no misy ny Sombimpiainana .

Tazonina hatrany ilay mpilalao fototra anatin'ny kalo milahatsoratra na lahatsoratra foronina saingy itarina kely ny ambaindain'ny mpilalao tohitra sy mpilalao mpanalalana na fanampiny amin'ny alalan'ny fampidirana ampahampisiana vaovao .Ny Ampahampisiana dia Ampahantsarinteny fototry ny famoronana entina mampiditra sy mamaha olana.Manana ny anjara toerany koa izy eo amin'ny Tekinika Fitantanana ny tohin'ainan'ny Fitaintainana (suspense) d)/Sombintantara

Ny sombintantara iray dia mety ho fitambaran'ny Sombimpiainana roa na telo na mihoatra mifamatotra sy mifampiankina amin'ny andrinkevitra tokana.

Ny Tontolona trangampiainan'ny mpiantsehatra eto dia mety - ho iray ihany na - ho roa izay mampivelatra ny fizotran'ny Fitaintainana "suspense" izay tena ilaina ny fahaizana mitantana azy hatrany amin'ny farany. Mitombo hatrany araka izany ny isan'ny mpilalao na mpiantsehatra amin'izay. e) Tantara foronina

Ny Tantara foronina izany dia mety ho fitambaran'ny Sombintantara telo mihoatra izay mifamatotra, sy mifampiankina ary mihodidina amin'ny andrin'ny Fitaintainana Reniny "suspens" ihodidin'ireo fitaintainana zanany rehetra izay vahana any am-parany.

Izay fomba fanazavana izay no akaiky kokoa amin'ny fanazavana sy famaritana ny atao hoe Tantara foronina amin'ny ankapobeny.

Araka izany ny Sombintantara iray voalohany miorina eo amin'ny Tontolona trangam-piainana iray no ivondronan'ny trangampiainana ahitana Mpilalao fototra (miampy an'ireo miara-dia aminy) sy Mpilalao tohitra (miampy an'ireo miara-dia aminy) ary Mpilalao mpanalalana na fanampiny miaraka amin' ireo miara-dia aminy.

Ny Sombintantara faharoa miorina eo amin'ny tontolompiainana faharoa ivondronan'ny trangampiainana misy ny Mpilalao fototra izay Mpilalao Tohitra etsy ambony miampy an'ireo miara-dia aminy.

Dia toraka izany koa ny Sombintantara fahatelo.

Arakaraka ny hamaroan'ny teboka sy sehatra iombanan'ireo mpiantsehatra ireo no tetika ampidirana sy hamahana olana eo amin'ny zotra fandaminana sy fitantanana ny Fitaintainana (suspense) manomboka eo fivelaran'ny TRANGAN'OLANA (problématique) ka hatrany amin'ny VONAFAMAHÀNA (denouement) any am-paran'ny Tantara.

Ary ireo Sombintantara telo ireo dia mifaningotra sy mifamatotra ary mifampiankina amin'ny andrin-kevitra iray sy Fitaintainana Reniny (suspense majeur) iray mihodidina amin'ny andry tokana reniny.

NY ZAVADEHIBE DIA MIFANINGOTRA SY MIFAMOLAKA IREO SOMBINTANTARA TELO MIFAMPIANKINA IREO MAMAHA NY OLANA FOTOTRA APETRAKY NY SOMBINTANTARA

VOALOHANY IZAY ANDRIN'NY TANTARA NA ANDRIN'IREO SOMBINTANTARA ROA HAFA.

Fanazavana notsorina mikasika ny Tekinika fototra famoronana Tantara foronina ireo. Azonao vakiana sy ampitahaina ny "Vato ambany riana" sy ny "Bina".

B/ IREO TEBOKA FAMORONANA EFATRA LEHIBE EO AMIN'NY TANTARA FORONINA

Eto am-panombohana dia mipetraka ny safidy

- na Mpanoratra miditra ao amin'ny sehatry ny Tantara mampiasa ny izaho, aho, -ko ianao

- na Mpanoratra ivelan'ny sehatra, mipetraka ho mampilalao an'ireo mpiantsehatra ianao

Ireto ireo teboka efatra lehibe tsara ho fantatra sy tsara ho hay rehefa hamorona TANTARA SORAKANTO (Torolalana ihany ireo) :

1) Filazalazanjavatra (description)

- Tontolo manodidina ny olona: ny natiora sy ireo harintsaina nazavaboary nahodin'ny olombelona toy ny trano, ny tetezana, ny tanimbary sns...ary ireo mikasika ny fotoana sy elanelana izay sehatra ilalaovana ny tantara.

Ohatra. Vao manomboka ny toko I ao amin'ny rom-boay, dia ireo tazana avy eny ambony fiaramanidina miditra ny tananan'ny Mananjary (paysage) no soritsoritana sy lokoana an-tsoratra . Misy teny tekinika milaza an'io ho an'ireo mpaka sary mipika na mpaka horonantsary . Mbola tena Asan'ny mpanoratra hakantoana koa io.

- Tontolo ivelan'ny olona: Ny tarehy amam-bikany , ny rafi-batany syireo izay entiny eny aminy.. Ohatra ao amin'ny boky "Bina" , ny filazalazana momba an'i Kemba ao amin'ny Toko I.

- Tontolo anatin'ny olona: ireo fihetsehampo, ireo hetsitsaina (étatpsychique) sy izay ara-panahy ary ny toetr'olona- Ao amin'ireo sombintantara takelaka notsongaina , boky faharoa, no ahitana an'io. Ireo ilay HAISARY HOSODOKO ATAO AMIN'NY ALALAN'NY SORATRA (Dessin et Peinture avec des mots).

Manana toerana lehibe io FILAZALAZANJAVATRA io ao amin'ny Tantara foronina fenitra (Roman classique) izay iavahany amin'ny Tantara foronina maoderina(Roman moderne) tsy dia ahitana ny antsipirian-javatra amin'ireo.

Ny Tantara foronina maoderina dia tsy miditra lalina loatra amin'io fanoritsoritana sy fandokoana hita sy tsapa ao amin'ny Filazalazanjavatra io.

2) FITANTARANA (Narration) :

Tantaraina ireo fizotran'ny hetsiky ny zavatra iray izay hetsehin'ny manodidina azy (ravinkazo noendahin'ny rivotra) na izay hetsehan'ny hery avy ao anatiny (olona mitoto vary ohatra).

Raha diso mibahana ao amin'ny asasoratra io dia toy ny manao tantaram-pirenena na manao tatitra sns... ilay mpanoratra.

Ngeja anefa ny anjara asan'io Fitantarana io. Manazava sy mamintina toe-javamisy ary ny trangan-javamisy (circonstances) sady mampifandray ny ampahantsary na ampahampisiana. Any amin'ny Fomba fitondrana ny Tantara io no hohazavaina misimisy kokoa.

Atsidika fohy fa misy koa endriky ny Fitantarana fanampiny eny antsefatsefan'ny fizotran'ny tantara antsoina hoe " Fononteny" na karazana" entre parenthèse". Raha diso lava loatra io Fononteny io dia mety manimba na manakona ny lalan-kizorana. Ao amin'ny "Vato ambany riana" ny Fononteny dia mitatra manana endrika sombimpiainana (récit) na sombintantara (nouvelles) mihitsy aza.

- 3) KARAJIA NA RESAKA IFANAOVAN'NY MPILALAO

a) Miteny irery (monologue) izay mampiasa ny Filazalazanjavatra sy Fitantarana ary rohimpisainana. Mampiasa ny mpisolo anarana izaho, aho, -ko.

Raha miditra ao amin'ny sehatry ny tantara ny mpanoratra dia mifanosona ao ny izin'ilay mpilalao sy ny izin'ilay mpanoratra. Ilaina ny Tekinika fanavahana an'ireo. Ohatra Mpanoratra sarotiny amin'ny toetra maha kristianina mandray ny toeran'ny mpilalao sy mpangalatra ary jiolahimboto amin'ny toetra sy fiteny ary fomba fiaina. Tsy maintsy iainany io raha tiana ho tafita ny tiana ambara. b) Resak'olon-droa (dialogue) na mihoatra izay miainga amin'ny Filazalazanjavatra sy Fitantarana omban'ny fononteny ary rohimpisainana.

Ao anatin'io ny "miteny irery" amin'ny toetra isan-tsokajiny: miresaka amin'ny tenany na mitarona amin'ny olona efa maty na mizaka amin'ny kasingana zavaboary sy ny sisa sy ny sisa.

- d) Rohimpisainana. Fironan-kevitra sy tomban'eritreritry ny mpanoratra amin'izay rehetra tiany ampitaina.(pensée de l'auteur). Amin'ny ankapobeny tsy mandeha irery izy io fa mitsofoka eny antsefatsefaky ny Filazalazanjavatra na Fitantarana na Resaka ifanaovana eny.

Fanamarihana.

Raha diso be loatra io karajia na Resakz ifanaovana io dia lasa manakaiky ny Tantara tsangana na Tantara mandeha amin'ny radiô ilay foronina.

Ny iavahan'ny Tantara foronina maoderina na ankotrio (roman moderne) amin'ny Tantara foronina fenitra (roman classique) anefa dia saiky mifanety ny Resaka ifanaovana" na "dialogue" ao amin'ny Tantara foronina ankotrio. Tonga dia atrik'ady velona amin'ny alalan'ny Karajia no mibahan-toerana ao amin''ny tantara. Velona sy miaina ary mora voarain'ny fo sy saina ny hafatra ampitain' io toetran'ny Tantara maoderina io.

Ohatra ao amin'ny boky BINA anatin'ireo toko afovoamboana hatrany amin'ny farany no ahatsapana io toetra io.

4/ ROHIMPISAINANA.(pensée de l'auteur)

Fironan-kevitra ideôlôjikan'ny mpanoratra ho hazondamosin'ny Tantara foronina no hita ato.

Raha mibahan-toerana be irery ao amin'ny Tantara foronina io rohimpisainana io dia manova ny toetra amaritana azy io.

Ohatra : ny Tantara foronina amy fironana lalàna, toekarena, fiarahamonina, fitsaboana, fivavahana (Roman à caractère juridique, économique, sociologique, médecine, religieuse.)

Na Tantara foronina fenitra na Tantara foronina maoderina dia samy ahitana an'io rohimpisainana amin'ny endrika manokan'ny mpanoratra tsirairay io. Fa ny Tantara foronina fenitra manampy amin'ireo dia mirona amin'ny fandalana ny maha olona ny olona (humanisme, dignité humaine) . Izay no manavaka azy amin'ny hafa.

Izay ny momba an'iny Dingana iny. Mbola tsy ampy anavahana ny Tantara foronina Fenitra (roman classique) amin'ny Tantara foronina maoderina (roman moderne) ireo.

Ranarivelo Rufin

TEKINIKA FANDRAFETANA TANTARA FORONINA

Tantara foronina fenitra maoderina na Tantara foronina fenitra ankotrio (Roman classique moderne) dia sokajina tantara foronina tokana sady feno. Izay fomba sy tekinika fandrafetana ny Tantara foronina Fenitra Maoderina (Roman classique moderne) izay no ezahana ianarana eto.

Ireto avy ireo boky nanovozana hevitra

- Boky "Bina" nosoratan'i Auguste Rajaonarivelo
- Boky "Vato ambany riana" nosoratan'i Ranarivelo Roel.
- Boky Takelaka notsongaina, tome 2
- Boky "Rom-boay" nosoratan'i Roel Ranarivelo
- Tahirin-kevitra avy amin'ny "internet" mikasika ny TANTARA KANTO ahitana an'ireto:

- ny Tantara foronina (Roman) amina fomba fijery "francophone" sy "anglo-phone"
- ny Sombintantara ,(Nouvelles)
- ny Sombimpiainana (Récit)
- ny Ampahampiainana (Poème en prose na composition)

Ahoana no anavahana ny Tantara foronina Fenitra amin'ny Tantara foronina maoderina?

Ranarivelo Rufin.

Ny Tantara foronina ao dia anatin'ny Tantara sorakanto na Tantara kanto.

Ireto avy ireo Teboka efatra lehibe eo amin'ny famoronana Tantara foronina :

- Filazalazanjavatra (description)
- Fitantarana (narration)
- Karajia na resaka ifanaovana (dialogue sy monologue)
- Rohimpisainana (pensée de l'auteur)

Tsiahivina fa reo iray tarika amin'ny hoe Tantara sorakanto dia ahitana an'ireto

- Lahatsoratra foronina na sokajy iray amin'ny kalo milahatsoratra (poème en prose)-
- Sombimpiainana (récit) - Sombintantara (nouvelle)
- Tantara foronina (Roman).

Ireo izany no Tsy maintsy voafehy ny mampiavaka an'ireo.

Fa tsy misy famoronana mandeha ho azy eo amin'ny lafiny ARTISTIKA sy eo amin'ny lafiny TEKINIKA.

Ranarivelo Rufin

Tantara foronina Fenitra sy Maoderina.

Fomba fijery voalohany sy faharoa fehezin'ny HAIFANORATRA KANTO no atambatra ho ankiray.

Fomba fijery "francophone" mifandraika amin'ny Tantara foronina Fenitra sy fomba fijery "anglophone" mifandraika amin'ny Tantara foronina maoderina.

Ary izay no DINGANA APETRAKA manome ny TANTARA FORONINA FENITRA MAODERINA (Roman classique moderne) eo amin'ny lafiny artistika sy eo amin'ny lafiny tekinika.

Araka izany,

Lava noho ny Sombintantara no sady Tontolona trangampiainan'ny mpilalao fototra telo (3 évènements majeurs) farafahakeliny voafehin'ny Haifanoratra kanto no mamaritra sy mandrafitra ny Tantara foronina Fenitra (klasika) na Tantara foroniba môderina indraindray.

Ndao tomorina ny fanazavana ny Tantara foronina miorina eo amin'ny Tontolona trangampiainan'ny mpilalao fototra telo fara fahakeliny.

Fepetra: Ireo Tontolona trangampiainan'ny mpilalao fototra telo iankinana dia iainan'ny fifandraisana mitsimbalivaly (relations dialectiques), mifaningotra sy mifampiankina ary mihodidina amin'ny ANDRIN'NY AIN'NY FANAINTAINANA FOTOTRA IRAY (Pilier d'un suspense majeur) mandrakotra ny tomandavan'ny tantara.. Izay fomba fijery miankina amin'ny Tontolona trangampiainan'ny mpilalao telo izay no azo hamaritana ihany koa ny atao hoe Tantara foronina feno. Ny Haifanoratra entina mandrafitra azy sisa no maha sorakanto azy na ny fahaizana mametraka ny lojikan'ny fanangonana sy fandaminana ary fandrindrana an'ireo KASINGAM-PAMORONANA .

Ohatra 1/ Vato ambany riana , diam-penin'i Ranarivelo Roel.

Fintinina fohy ny fanazavana an'ireo mpilalao fototra ankitelo. Raisina ny boky " Vato ambany riana"

- Tontolona trangampiainan'ny mpiantsehatra fototra Bodo no manome Sombintantara iray

Tontona trangampiainan' ny mpiantsehatra fototra Mavo no manome Sombintantara iray hafa

- Tontolona trangampiainan'ny mpiantsehatra fitotra Bako no manome Sombintantara iray hafa koa

Tontolona trangampiainan'ny mpiantsehatra fototra ankitelo na Sombintantara telo samy mahaleontena, tsy mifampiankina ireo. Ohatra telo (trois illustrations) ireo sombintantara telo ireo izay entina anohanana lohahevitra iray faranan'ny velatra lambanana mamarana ny resaka.

TTF .Raha io boky io no jerena dia tsy mamaly ny famaritana amin'ny atao hoe Tantara foronina (roman) eo amin'ny firafiny. Na dia izany aza anefa dia tena miavaka ny HAIFANORATRY NY MPANORATRA ary izay endrika izay dia ampahan'ny toetra Fenitra klasika na fenitra. Ny fivelaran'ny karajia sy Fitantarana dia endrika iray mampiavaka ny Tantara foronina Fenitra amin'ny Tantara foronina maoderina.

Raha ny fomba nitondrany ny fandehan'ny Tantara dia ao amin'ny sokajina Tantara foronina mamakafaka lohahevitra no misy azy (Roman à thèse).

Ohatra 2 /: BINA

Tontolona trangampiainan ny mpiantsehatra Bina sy Kemba ary i Fatakamanana sy ny tariny.

Sombintantara ankiroa mifaningotra sy mifampiankina ireo ka manome Tantara foronina iray. Tsy dia mifanalavitra amin'ny Tantaram-piainana (biographie) ny boky "Bina" ; Ny famaranana azy no namboarina amoahana môraly kristianina. Toetra manokan'ny Tantara foronina Fenitra io endrika famaranana io.

Fanamarihana

Ny Tantara foronina iray dia miorina amin'ny Tontolona trangampiainan'ny mpiantsehatra telo ahitana mpilalao fototra sy mpilalao tohitra ary mpilalao mpanalalana na mpilalao fanampiny.

Ny Sombintantara iray dia miorina aminaTrangampiainan'ny mpiantsehatra telo ahitana mpilalao fototra sy mpilalao tohitra ary mpilalao mpanalalana fa fanampiny.

Ny Sombimpiainana (récit) iray dia ahitana Ampahampiainana roa na telo na mihoatra ka mifaningotra sy mifampiankina.

Ary ny Ampahampiainana iray (lahatsoratra foronina) dia ahitana ampahampisiana (séquences de vie) andinina kalo vitsivitsy roa na telo mihoatra.

Ny ampahampiaina no ilay tantara sorakanto fohy indrindra , kalo milahatsoratra (poème en prose) lahatsoratra foronina (composition)

Ny iavahan'ny Tantara fototra fenitra (Roman classique) amin'ny Tantara foronina maoderina (roman moderne) dia eo amin'ny Famaranana.

Ireto misy endriny efatran'ny Famaranana.

1/ Famaranana endrika klasika.

Iray lambanana (après denouement) ireo mpilalao andry ankitelo (fototra, tohitra ary mpanalalana). Fototra eto ny fanajana ny maha olona sy fametrahana ny fitsipiaina na môraly (respect de la dignité humaine. Morale.)

2/ Famaranana endrika faharoa.

Lasa héros ilay mpilalao fototra (personnage principal). Miondrika aminy daholo ny mpilalao tohitra sy mpanalalana.

3/Famaranana endrika fahatelo.

Lasa victime ilay mpilalao fototra. Ohatra ao amin'ny boky " Roamboay" nosoratan'i Roel Ranarivelo: ilay kambana nonina tany ivelany dia toy ny

resy teo amin'ny fanatrehana ilay loharano niaviany ao amin'ny fiafaran'ny tantara

4/Famaranana endrika hafa. Tsy an-tany tsy am-parafara ilay mpilalao fototra. Mihantona toa tsisy famaranana ka mitady lafiny ironana. Azo atsofoka ato ny Famaranana maoderina. Isan'ny toetra ankiray ananany io.

Ranarivelo Rufin

TEKINIKA FANDRAFETANA TANTARA FORONINA FENITRA SY MAODERINA

TEBOKA FAHATELO LEHIBE

Apetraka eo amin'ny vanimpotoana nisiany ny hoe Fenitra (classique)/sy ny teny hoe maoderina na ankotrio (moderne). Dia araka izay ny Fanazavana ny Tantara foronina Fenitra (roman classique) sy ny Tantara foronina maoderina na ankotrio (roman moderne.)

Ny teny hoe Fenitra na Klasika dia ahitana tara-kevitra tranainy niforonany fehezin'ny fitsipika manokana ho azy eo amin'ny lafiny artistika sy tekinika eo amin'ny famoronana tantara kanto ahitana tara-kevitra modely eken'ny maro mivoy ny fitsipiaina na môraly mandrindra ny filaminan'ny ombona ('ordre social") , manindrahindra ny fironana maha olona "Humaniste et dignité humaine".

Ny teny hoe Ankotrio na Maoderina dia ahitana tara-kevitra mpandala ny fironan-kevitra malalaka na fahafahana maneho hevitra sy mifantoka amin'ny fironan-kevitra mamaky ny akoran'atody hivoahan'ny haikanto teraka omban'ny elatry fahafahana anivon'ny onjan'ny fivoaran'ny Teknôlôjia ankotrio

. Misy fahasahiana manoratra (engagé,) ny ratran'ny ombona sy filàna sahy mamoaka ny kotrehin'ny fikomiana anaty sy fikomiana ivelany ao amin'izay iainany anaty vanimpotoana misy azy. Any amin'ny lafika farany no misy ny haifanoratra fenitra.

HAIFANORATRA

Kasinga lehibe iray tsy afa-bela ao anatin'ny Teny sy ny Soratra eny an-tanan'ny mpahay sorakanto ny HAIFANORATRA eo amin'ny lafiny artistika sy FOMBA FANORATRA eo amin'ny lafiny tekinika (tekinika fanangonana sy fandaminana ary fandrindrana izay tiana ambara) .

Azonao vakiana ilay boky amin'ny teny frantsay izay azo isintonana tekinika fitrandrahana ny teny malagasy ho amin'ny tekinika na fomba fanoratra: " Savoir rédiger" livres de bord LAROUSSE.

Ny Tantara foronina klasika malagasy(roman classique malagasy) dia tsy azo sarahana amin'ny tantaran'ny roman classique tandrefana. Fitsipika Fenitra avy any no namolavola an'ireo mpanoratra sombintantara sy tantara foronina teto.

Ndao tomorina ny Haifanoratra. Teny sy Soratra no akora voalohany sy fitaovanan'ireo mpandala ny fitsipipiaina fenitra "classicisme " sy ny miverina an-doharano. Sarotiny amin'ny teny sy voambolana ampiasaina ary ny fomba fanoratra manaraka fitsipipitenenana ry zareo.

Mitandrina ny teny madio tsy maloto na tsy mifangaro na dia ao aza ilay iraka ho vavolombelon'ny vanimpotoana iainany tarafina amin'ny teny sy voambolana ampiasaina.

Ny Tantara foronina maoderina kosa (Roman moderne) dia miezaka ho tena vavolombelon'ny vanimpotoana iainany na eo amin'ny fampiasana ny teny vaovao teraka , na eo amin'ny toetra ivelany na toetra anatin'ny tranga miseho na eo amin'ny sokajina trangampiarahamonina mangarahara iainana tsisy fihatsarambelatsihy.

Ny teny na voambolana niforona na vao teraka dia manana ny Tantarany ary mivoy kolontsaina tandra vadin-koditra aminy. Ao ny fitenin'ireo ambany Tanàna, fitenin-jatovo ankotrio mety mandratra sofina, ny fitenim-paritra sy ireo fitenin'ireo karazana ombona anivon'ny fiaraha

monina indrindra ao amin'ireo iharan'ny herisetra sy tsindrihazolena sy ny sisa.

Ny tena Tantara foronina maoderina zato isan-jato(roman moderne) dia mampiasa an'ireny teny ireny . Mety soratana araka ny fitsipika sy fomba fanoratra na mety gasiana na soratana araka ny niandohany.

Azo atao ny mampiasa an'io Tantara foronina maoderina io ho entina mampivandravandra ny tsy rariny, mamoaka ny miafina nafenina tamin'ny tena endriny sy toetrany. Mety koa mampivoitra ny rariny sy ny maha olo-mendrika (humanisme sy dignité humaine) .

Mametraka ny hatsaran-tarehy na hakanto (beauté) kosa ny Tantara foronina Fenitra. Kasinga roa lehibe ao anatiny ny Haifanoratra. Ireto avy:

1/ Haifeon'ny Teny (Musique du verbe)

a) Rindra ngadona voajanahary manome ny Vondrona ngadona (groupes rythmiques) fohy, antonony ary lava araka ny toe-javamisy sy trangan-javamisy. - Ao koa ny rindrampeo ampiasana toy ny rima anaty- ary ny tamberinteny na andianteny izay anisan'ny ngadona..

Ohatra, vakio ny Famaranana ao amin'ny Vato ambany riana. " Andro iray". Endrika lahatsoratra mikalo kanto. Sarotra hita ireny ao amin'ny Tantara foronona maoderina.

b/ Haisary hosodoko petaka sy haisary hosodoko mihetsika izay foto-pisiana mamelona ny Fitantarana (Narration) dia samy atao amin'ny Filazalazanjavatra sy karajia ary rohipisainana avokoa. Ireo no entina manao haisary hosodoko velona sy miaina (Peinture vivante avec des mots) mifandrindra amin'ny fihetsehampo sy hetsika anaty eritreritra ary feon'ny fieritreretana anaty vanimpotoanan'ny kalo tora-po (lyrisme) sy kalo rômantika "romantisme".

Eny an'onjan'ny HAKANTON'NY HAIFEON'NY TENY SY HAISARY

HOSODOKO IVELOMIN'NY SORATRA no miaina sy velona ny Fiantarana sy ny Karajia" Dialogue" ary ny rohimpisainana.(pensées)

Ranarivelo Rufin

Ireo rehetra ireo no fototra iavahan'ny Tantara foronina fenitra (roman classique)/ amin'ny Tantara foronina maoderina ,(roman moderne).. Ny Tantara foronina maoderina na ankotrio dia saika mionona amin'ny hoe miaina sy velona ary mivantana anatin'ny Teny sy Soratra ny zavamisy sy ny toe-javamisy isaka ny tranganjavamisy. (Fitantarana sy Karajia mifanety sy misesy,). Any amin'ny laharana farany no misy ny môraly ho fehiny sy ny hakanto artistika raha hisy aza.

Azo atao tsara anefa ny mampiditra an'io Haifanoratra fenitra io ao anaty Tantara foronina maoderina.

Azontsika antsoina hoe TANTARA FORONINA FENITRA MAODERINA izy amin'izay "Roman classique moderne".

Ary azon'ny tena mpanakanto soratra atao tsara izany ho

FAmpivoarana ny HAisoratra na Sorakanto MAlagasy Apetraka

mialoha ity fahatsapana ity :

Saika tsy misy intsony ny mpanao Tantara foronina fenitra zato isanjato raha araka ireo famaritana ireo na raha misy aza dia iray amin'ny zato amin'izao fotoana ihazakazahan'ny tekinôlôjia maoderina izao.

Ao amin'ny tena Tantara foronina fenitra (roman classique) ihany no misy ny sorakanto.

Ny azo atao dia ny TANTARA FORONINA FENITRA MAODERINA Am-bava

homana, am-po mieritra.

Ranarivelo Rufin

FOMBA FITONDRANA TANTARA FORONINA

Dimy ihany eo no ho resahana eto.

Manontany tena isika hoe: izay mahay manoratra rehetra ve izany dia afaka manao Tantara foronina maoderina avokoa?

Ho valiana io ao aoriana kely.

Ndao ho tomorina ireo Fomba fitondrana Tantara Foronina ankidimy:

1/ Mahitsy fizotra (linéaire, ordre chronologique) , miainga amin'ny teboka A mankany amin'ny teboka B. Mety misy FONONTENY ampahantsary eny an-tsefatsefany eny, tsy manembatsembana ny filinin'ny mpamaky anefa izany noho ny ampahantsarinteny tsy dia lava. Mainka aza manazava ny kizo kely eny ho eny izany. Fononteny eny anaty filazalazanjavatra (description), Fononteny eny anaty fitantarana (narration) na Fononteny anaty resaka ifanaovana (dialogue) na Fononteny eny anivon'ny rohimpisainana (pensée).

Ohatra: ny boky BINA.

Eo am-boalohany izy dia hita sy tsapa fa manaraka ny famoronana Fenitra.

Fa rehefa tonga any afovoany any dia toa mihazakazaka maika hamarana ny tantara ny mpanoratra (hita mihafohy hatrany ny halavan'ny toko ary mihamihena ny momba ny filazalazanjavatra) Izay ilay ampahan'ny endrika famoronana môderina.

2/ Fizotra mahitsy mitampody na miverin-dalana; miainga amin'ny teboka B fiafaran'ny tantara ary miverin-dalana mankany amin'ny teboka A fiandohan'ny Tantara foronina.

Fononteny ranoray eto no ampiasaina, Fononteny izay manivatsiva ny alan'ny lasa sy ny onjan'ny olan'ny omaly : Fononteny azo anampidirana Filazalazanjavatra sy karajia ary rohimpisainana.

3/ Flash back. Toy ny faribolana ny lalana aleha. Rehefa tonga eo amin'ny teboka B misy ny fiolahana miverin-dalana dia mamonjy ny teboka A nialàna na rehefa tonga eo amin'ny teboka B dia milatsaka mamarana ny tantara ny ampahampisiana teo amin'ny teboka A.

Miainga amin'ny toerana A ary miverina amin'io toerana io ihany na miverina eo amin'ny teboka B mira teboka A ka mety ho A' (misy fiovana kely).

4/ Teboka iray D eo anelanelan'ny A sy B no iaingan'ny mpanoratra. Ny Teboka D dia mety eo amin'ny lohandohany na eny antenantenany na aloha kelin'ny rambony. Maro ny tekinika sy fomba azo ampiasaina. Miankina amin'ny Aingampanahy na ny Haifanoratry ny mpanoratra iny.

Ohatra iray: Raisina ny ampahana hitsy iray AB. Teboka D singan'ny AB. D mankany amin'ny A aloha amin'ny alalan'ny Fononteny . Avy eo mandalo eo amin'ny D dia miroso mankany amin'ny teboka B..

5/ Teboka iray hafa:

Fohy dia tena fohy ny elanelana misy eo amin'ny teboka ankiroa A sy B (mety adim-pamataranandro vitsivitsy na andro iray). Miainga eo amin'ny Teboka D manakaiky ny Teboka B ny tantara foronina. Fononteny avy eo no ampiasaina araka ny drafitry ny mpanoratra. Mandalo eo amin'ny Teboka D avy eo no sady mamaha ny olana miafara ao amin'ny Teboka B.

Ohatra akaiky amin'io dia ny ao amin'ny boky " Vato ambany riana", diam-penin'i Ranarivelo Roël. Ao amin'ny Tontolona Trangampiainan'ny mpiantsehatra Bodo.

Aiza ho aiza amin'io ny manamarika ny Toetra iavahan'ny Tantara Foronina môderina amin'ny Tantara foronina Klasika?

Amin'ny ankapobeny, ny Tantara foronina ankotrio , manoratra izay iainana ankotrio eto amin'ity teboka 5 ity dia tsy dia mampiasa ilay fomba fitondrana 1. Malalaka ny safidy. Tsisy teritery.

Na eo amin'ny Tantara foronina Fenitra na eo amin'ny Tantara foronina maoderina , ny zava-dehibe dia ny fahaizanao mitantana ilay hitsin'ny flilinina na ny zotran'ny Fitaintainana hatramin'ny farany (manière de gérer le suspense majeur du début à la fin.). Tsy mijery ny lafiny artistika loatra'. mijery kosa ny fahaizana mitantara sy mamelona ny tantara amin'ny alalan'ny resaka ifanaovan'ny mpilalao.

FEHINY.

1/ Izay ilay izy dia anjaranao ny mijery izay toetra iavahan'ny Tantara foronina Fenitra " roman classique" amin'ny Tantara foronina maoderina "roman moderne."

2/ Ny ngeza tsara ho hay dia ity: Tsy azo sarahana amin'ny tantaran'ny sorakanto frantsay (vanimpotoana fanjanahantany) sy sorakanto anglisy (vanimpotoana nifaranan'ny vanimpotoana fahampanjaka ka mandraka ankehitriny, baiboly) ny tantaran'ny sorakanto malagasy. [sorakanto: kalo sy tantara kanto]].

3/ Ny Tantara foronina fenitra (roman classique) zato isan-jato dia vitsy na tsisy: Filazalazanjavatra (description) + Fitantarana (narration) no mavesa-danja noho ny Karajia sy Rohimpisainana (dialogue sy pensée.)

Ny Tantara foronina maoderina kosa (roman moderne) dia maro (na zavon-tany) no manao azy fa vitsy amin'izy ireny no kanto: ny Resaka ifanaovana na karajia sy Fitantarana ,(narration+dialogue) no mavesa-danja be kokoa noho ny Filazalazanjavatra sy Fitantarana ary rohimpisainana (description sy narration ary pensée.)

4/ Ny tena tantara foronina fenitra maoderina dia manana ny toetra artistika izany hoe mampiasa ny ainan'ny Haifeon'ny teny sy ny haisary

hosodoko velona an-tsoratra (musique des verbes et peinture vivante avec des mots) .

Malalaka eto ny endriky ny fifaranan'ny tantara.

Ranarivelo Rufin

TEKINIKA FANDRAFETANA TANTARA FORONINA

Ny tsara ho fantatra mialoha:

- Ny dikan'ny Tantara foronina na ny teny hoe "Roman"' amin'ny vondron-tany " anglo-saxon" dia '"Novel". Ary ny dikan'ny sombintantara na "Nouvelles dia "short story".

Ny isan'ny teny ampiasaina na ny halavany no hany toetra anavahana ny Tantara foronina (na klasika io na môderina) amin'ny Sombintantara.Izay ihany. Tsy misy afa-tsy izay. Malalaka eto ny famaritana ny Tantara foronina.

Araka io ny tantara foronina no lava noho ny sombintantara. Tsy mijery ny toetra hafa sy ny pitsopitsony.

- Ny dikan'ny tantara foronina amin'ny fomba fijery " francophone" dia"Roman".

Eto indray dia tsy ny isan'ny teny ampiasaina na ny halavan'ny sorakanto no amaritana azy fa miditra any amin'ny fomba fandrafetana ny Tantara foronina mihitsy.

Mifototra amin'ny Tontolona Trangampiainan'ny mpiantsehatra (na évènement) ny resaka.

Ny boky " Vato ambany riana" no manazava bebe kokoa an'io noho ny fisian'ny Sombintantara ankitelo miavaka tsara.

Ao amin'ny Sombintantara 1 :dia ahitana Tontolona Trangam- piainan'ny mpiantsehatra fototra :Bodo ao an-tsekoly misy an'i Ravo tompon'andraikitra amin'ny fitaizana. Manodidina azy ny Trangampiainana

tohitra Lebera anivon'ny ankohonany sy Trangampiainana fanampiny namana sy olon-tian'i Bodo.

Ao amin'ny Sombintantara 2 dia ahitana toy izany koa Tontolona Trangampiainan'ny mpiantsehatra fototra Bako ao amin'ny ankohonany misy an'i Ravo. Manodidina azy ny Trangampiainana tohitra Tojo anivon'ny fitiavana sy Trangampiainana fanampiny misy ireo namany.

Ao amin'ny Sombintantara 3 koa dia ahitana ny Tontolona Trangampiainan'ny mpiantsehatra fototra Ravo ao amin'ny ankohonany misy an'i Bako. Manodidina azy ao ny Tragampiainana tohitra Randrenja sy ireo namany sy Trangampiainana fanampiny misy an'i Bodo ao an-tsekoly.

Hatreo ihany aloha ny fanazavana ny Tontolona Trangampiainan'ny mpiantsehatra (évènements) ankitelo sy ireo anatin'izy tsirairay avy. Tsara raha voavakinao manontolo io boky " Vato ambany riana " nosoratan'i Ranarivelo Roel io.

Tsoa-kevitra:

Ireo Sombintantara ankitelo ireo dia tsy mifaningotra, tsy mifameno, tsy mifandray, samy mahaleontena. Sombintantara telo natao OHATRA (illustrations) entina ho fanazavana lohahevitra iray tohanana.

Araka izany , azo antsoina hoe endrika iray sy toetra iray ao amin'ny Tantara foronina maoderina io " Vato ambany riana io".

Raha toa ka mifaningotra sy mifameno ary mifandrohy ireo sombintantara ankitelo ireo dia izay ny rafitra itombenan'ny Tantara foronina fenitra.

Fehiny

Petra-kevitra..

Ny Tantara foronina fenitra dia azo aseho amin'ireto toetra ireto

1/ Ny Tantara foronina fenitra dia Vita amin'ny Haifanoratra kanto izay izin'ny mpanoratra eo amin'ny lafiny artistika. Ary izay no fototra voalohany indrindra.

2/ Ny Tantara foronina fenitra amin'ny ankapobeny dia faranana amin'ny môraly , fitsipipiaina maha olona , fahamendrehana maha olona.

3/ Ny Tantara foronina fenitra dia miorina eo amin'ny fisafidianana Rafitra Lasitra voalohany dia ny Tontolona Trangampiainan'ny mpiantsehatra fototra telo mifaningotra sy mifampiankina ho iray fisian'ny Fitaintainana reniny " (suspense majeur). Velarina sy itarina eo amin'ny elatra roan'ny sakany ny tantara : Tontolona trangampiainan'ny mpiantsehatra tohitra sy Tontolon'ny trangampiainan'ny mpiantsehatra mpanalalana sy ny miara-dia aminy avy.

4/ Ny tantara foronina fenitra dia miorina koa eo amin'ny fisafidianana Lasitra faharoa dia ny Tantarampiainan'ny olona mifanjohy ho andiany mitatra sy amin'ny halavany ny Tantara (biographie) saingy eo amin'ny famaranana no nasiana fanamboarana.

5/ Ny Tantara foronina Fenitra dia miorina kokoa amin'ireto teboka famoronana roa ireto dia ny Filazalazanjavatra sy Fitantarana. Voafehiny ny fampiasana ny Resaka ifanaovana.

Ny Tantara foronina maoderina dia aseho amin'ireto toetra ireto:

1/ Ny Tantara foronina maoderina dia vita amin'ny FOMBA FANORATRA eo amin'ny lafiny tekinika. Tsotra tsisy filirony fa manaja ny dingam-pamoronana nianarana (savoir rédiger).

2/Ny Tantara maoderina dia tsy mamboatra ny ho faran'ny tantara fa famaranana voajanahary na miantona mametraka baraingo.

3/Ny Tantara foronina maoderina dia tsy voatery hanaraka ny RAFITRA LASITRA VOALOHANY. Mety rafitra lasitra Sombintantara no iorenany ka itarina any amin'ny halalininy (dimension de profondeur) ny tantara mba ho feno ny isan'ny teny ho tratrarina.

4/ Ny Tantara foronina maoderina dia miorina eo amin'ny fisafidianana Rafitra Lasitra malalaka ankoatra ireo arahan'ny Tantara foronina fenitra.

5/ Ny Tantara foronina maoderina dia fantatra eo amin'ny fampiasany ireo teboka famoronana roa (Fitantarana sy Resaka ifanaovan'ny mpiantsehatra mitentina rohimpisainana) izay tsapa mibahan-toerana . Voafehiny ny fampiasana ny Filazalazanjavatra

Ahoana izany ny toetran'ny TANTARA FORONINA FENITRA MAODERINA APETRAKA

Ny Tantara foronina Fenitra maoderina izany dia malalaka ny famoronana , iray amin'ireo fomba anankitelo notanisaina saingy ràn'ny fony mamelona azy dia ny HAIFANORATRA FENITRA EO AMIN'NY LAFINY ARTISTIKA. Izany voafehiny na efa iainan'ilay mpanoratra anaty rotinina ny Haifeon'ny Teny sy ny Haisary hosodoko an-tsoratra.

Voafehiny ny Filazalazanjavatra tsy azo ialana manazava ny sehatra iainan'ny mpiantsehatra anivon'ny fotoana sy elanelana.

Ny FOMBA FANORATRA EO AMIN'NY LAFINY TEKINIKA azon'ny rehetra ianarana sy fehezina dia azo eritreretina ihany koa: Haifanoratra fanampiny.

Ohatra eo ambany masontsika ny " Vato ambany riana" sy ny " Romboay" izay azo apetraka ho TANTARA FORONINA FENITRA MAODERINA.

Hatreo iny Dingana fikarohana iny miandry ny Dingana manaraka.

Mbola azontsika isintonana traikefa ny boky "Vohitry ny nofy" nosoratan'i Emilson D. Andriamalala sy ny boky " Ny zanako" nosoratan'i Clarisse Ratsifandriamanana.

Ranarivelo Rufin.

FIZARANA FAHAROA

RARINTENY FENITRA

(Versification classique)

Rarinteny Fenitra Hentitra sy Rarinteny Fenitra Malalaka

(Tekinika famoronana tononkalo na kalo)

BOKY NAKANA HEVITRA

Niainga tamin'ilay tambatra-takila ANDRANA tamin'ny 01 Janoary 2016 ihany ity DINGAM-PIKAROHANY natao ianarana sy ihoarana ity.

Tsiahivina sy tsindriana hatrany ireo tahirin-kevitra niaingana nandrindrana ny ANDRANA SY ITY DINGAM-PIKARIHANA ITY..
Ireto avy izy ireo :

- boky "Haintenin'ny Ntaolo " nangonin'i François Rakotonaivo

Edition Ambozontany Fianarantsoa

- Boky " Rarinteny" nosoratan'i Albert Rabearifeno sy Fikarohana nataon'i Regis Rajemisa Raolison
- Boky " Nadika tamin'ny alina, sy Saiky Nofy" nosoratan'i JJ Rabearivelo ary ireo kalo noforoniny.
- Boky ,"Fiteny mamiko" kilasy faha-3 Régis Rajemisa Raolison
- "Folihala" sy "Izy mirahavavy" nosoratan'i Dox

-" An-tsaha " nosoratan'i Ener Lalandy

- Dinitra nosoratan'i Rado
- Takelaka notsongaina tome 1 nosoratan'i Siméon Rajaona
- Petit Traité de versification française nosoratan'i Maurice Grammont.

- Manampy an'ireo dia ireo kalon'ny poeta vao misondrotra tanatyTambajotra serasera nanomboka ny taona 2015 ka hatramin'ny taona 2025.

Ny ambara farany eto ary tsindriana manokana fa ampahany amin'ireo tahirinkevitra mikasika ny Rarinteny nozaraina teny amin'ny tambajotra serasera tao amin'ny kaonty sy "Pages" miaraka amin'izy ireo no nangonina sy nalamina ary narindra ho Boky fianarana sy ho Dingana apetraka hanatratrarana ny RARINTENY FENITRA.

Ranarivelo Rufin.

NY TENY SY NY SORATRA:

AKORA FOTOTRA SY FITAOVAM-PIASANA

Ny Teny sy ny Soratra no akora fototra dindon'ny fisiana trandrahan'ny poeta hamolavolany ny sorakantony.

Mbola ny Teny sy Soratra ihany koa no fitaovam-piasany entiny mitrandraka ny dindon'ny fisiana ho amin'ny famoronana Haifeon'ny Teny na mozikan'ny teny sy haisary hododoko an-tsoratra na hosodoko miteny izay isany tena maha kalo ny kalo.

Teny sy Soratra mifampitantana no entin'ny poeta anehoana ny tian'izy ireo ambara sy ny tian'izy ireo ampitaina ao anatin'ny poezia na poema na tononkalo na KALO.

Kalo malagasy tena antsika niavian'nyvpoezia ankehitriny ny HAINTENY no sady mbola FAKA amaharan'ny tantaran'ny poezia na kalo malagasy na dia mivoy ny kolontsainan'ny tantara niaviany aza ny poezia.

Ohatra raisina ilazana fa poezia ny Hainteny.

Eto ny lasitra ao amin'ny mozikan'ny teny entina andrendrehana ny sary hosodoko an-tsoratra dia ny RINDRA MALALAKA (Vers libérés,), Rindra iray ao amin'ny Rarinteny malalaka.

Miavaka eto ny endriky ny ngadona izay tamberimpeo sy tamberinteny ary tamberina rafitr'andininy (andalana ankitelo). Ao koa ny tsilalaompeo sy ny tsilalaonteny. Mety mampiasa ny Rindra kiroaroa sy Rindra kitelotelo koa eny an-tsefatsefany eny.

Ny rindra malalaka ao anatin'ny Vondron'ny Rarinteny malalaka dia fehezanteny feno nozarazaraina ho vondrona ngadona (mira andalana,)/ka narafitra ho tsanganana kalo.

Ohatra

Napetrako vovo hisakanako ny ony

NEfa...

Tsy nidiran'ny amalona.

Napetrako tandroho hisakanako ny tatatra Nefa...

Tsy nidiran'ny toho

Napetrako fandrika hisakanako ny akany Nefa...

Tsy nidiran'ny vorona.

Haintenin'ny Ntaolo Ampahany.

Pejy 84.

Ohatra ankiray hafa- Rindra kiroaroa - Refy paika2/4

Irony vato, irony vato

Irony vato

Eny Andrangavo.

Hozongozonina

Vao mihamafy

Pararetina

Vao mahafatratra;

Ny vadin'olona anie Razoky

Tahaka ny hazo

Amoron-tevana

Hozongozonina

Vao mihamafy,

Pararetina

Vao mahafatratra

K'alao alina

Alao takariva

F'izay

Mahay maka no manana an'azy.

Haintenin'ny Ntaolo

Takila 52

Nangonin'i François Rakotonaivo.

Amin'ireo poeta tanora vao misondrotra dia hita fa samy manana ny hanitra ho azy avy izy ireo eo amin'ny lafiny lasitra anaty haifeon'ny teny sy eo amin'ny lafiny haisary hosodoko an-tsoratra ironany izay azo avy amin'ny kolontsaina tandrefana nentin'ny teny " Poésie" (lyrisme, romantisme, réalisme,- symbolisme ary surréalisme) na dia ahitana "indro kely' aza eo amin'ny lafiny tekinika.

Ranarivelo Rufin

HAIFEON'NY TENY SY HAISARY HOSODOKO ATAO AMIN'NY SORATRA

1/ HAIFEON'NY TENY (Musique du verbe)

Natao hohenoin'ny sofina alohan'ny hipakany any amin'ny fo sy saina ary fanahy ny Haifeon'ny Teny.

Ny kasinga kely indrindra ao aminy dia ny FEO ahitana ny renifeo sy zanapeo manome ny abidia. Avy amin'ireo no iforonan'ny VANIMPEO mafy sy vanimpeo malemy ary vanimpeo moana.

NY TENY MALAGASY IZAY TENY RENY DIA TENY VELONA.
Araka izany, manana ny lanjany sy hasiny ny Haifeon'ny Teny.

Eo amin'izay lafiny mozika izay dia ny VANIMPEO MAFY no venty fandrefesana andalana ka namaritana ny ngadona malagasy.

Ny kasinga fototra ao amin'ny haifeon'ny teny dia ny NGADONA midika ho fiverimberenan'ny vanimpeo mafy elanelanin'ny vanimpeo malemy ary eo amin'ny faran'andalana ny vanimpeo mafy dia arahana vanimpeo malemy zerô na vanimpeo malemy ankiray na ankiroa.

Ao amin'ny Rindra hentitra dia mitovy ny isan'ny vanimpeo mafy arahana vanimpeo malemy isaka ny andalana.

Antsointsika hoe REFY PAIKA 2 ohatra: Vanimpeo mafy ankiroa isaka

ny andalana avy amin'ny Rindra kiroaroa Ohatra.

miFAdy FOtsy -----> Refy paika 2 KA...----------> Refy

paika 1 miSOtro roNOno miFAdy MAInty KA...

maNDRAy ny Arina miFAdy

HAdy

KA...

maNDIngana TAtatra

miFAdy ny VEntiny

KA... miSOtro ny

ROny!

Ary...

miHAmbo tsy TIA KA...

miLElaka TAnana

Haintenin'ny Ntaolo pejy

86.

Misy koa ny Refy paika 4,6,8 ary 12

Ny refy paika 1 dia singan'ny Ngadona kiroaroa sady singan'ny ngadona kitelotelo.

Tsapa eo àry fa ny kasinga fototra ao amin'ny Haifeo dia ny NGADONA ahitana ny

- Ngadona kiroaroa sy ny
- Ngadona kitelotelo ary ny- Ngadona manokana.
- Ngadona malalaka

Mitondra eny aminy izay tiany hambara ny Haifeon'ny Teny.

Ohatra - Ngadona kitelotelo- manome ny Rindra kitelotelo - Refy paika 3 iaNAO tsy LAny DOka iZAho tsy LAny REhaka iaNAO tsy LAny ZAra iZAho tsy LAny taNDRIfy iaNAO...MAsak'aMBAva iZAho maTAvy aNDEla

KOA...

rah'DItra NO hiSEho ka

AVona NO hiTRAnga TSY

hiTAmbiTAmby

Aho VAO ho TOmpony

Haintenin'ny Ntaolo takila

NGADONA MANOKANA

Rindra manokana 5 - Refy paika 3+2 na Refy paika 2+3

Rindra manokana 7 - Refy paika 4+3 na Refy paika 3+4

Ary koa ny Rindra manokana mandray roa izay mampiasa ny Rindra manokana 5 sy 7.

Miainga avy amin'ireo ngadona lehibe telo ireo no nivoahan'ireo Rindra ireto:

Rindra hentitra (vers réguliers)

Rindra mandray roa izay be mpampiasa, sady ampiasainy ny ngadona kiroaroa no ampiasainy ny ngadona kitelotelo eo amin'ny tsanganana kalo.

Rindra manokana ary farany ny

Rindra afaka (vers libres) izay mampiasa ireo Rindra efatra voatanisa teo

aloha : Rindra mandray roa sy Rindra manokana. Tsy hadino ny Rindra

malalaka ao amin'ny Rarinteny malalaka Momba ny Haisary Hosodoko, ho jerena amin'ny manaraka.

Ranarivelo Rufin.

RARINTENY MALALAKA

1/ RINDRA MALALAKA (vers libérés)

Fehezanteny feno nozarazaraina ho vondrona ngadona (groupes rythmiques) ary narafitra hanana endrika tsanganana ny Rindra malalaka .

Tsindriana fa tsy mitovy ny Rindra afaka (vers libres) manaraka ny fitsipiky ny Rarinteny hentitra sy ny Rindra malalaka (vers libérés) izay afaka eo amin'ny gejan'ny Rarinteny hentitra.

Ohatra.

Raha heloka indray mandeha

amana indroa, Aza amoizana

azy, Fa anaro izy.

Fa raha heloka intelo

Na in'efatra dia ario,

Fa ny mamoy Efa

fanao.

Haintenin'ny Ntaolo.

Ampahany

lah 205

Eto izy dia narafitra ho tsanganana kalo na poezia

2/ KALO MILAHATSORATRA (Poème en prose)

Ny Rarinteny dia fitsipika fandrariana na fandrafetana teny na soratra amin'ny endrika lahatsoratra voarindra sy voakaly antsoina hoe kalo milahatsoratra (poème en prose).

Ohatra

Eto indray ny kalo dia narafitra ho lahatsoratra (prose) na fehezanteny feno

"Raha heloka indray mandeha amana indroa, aza amoizana azy, fa anaro izy. Fa raha heloka intelo na inefatra dia ario, fa ny mamoy efa fanao"

Haintenin'ny Ntaolo

Ampahany - lah. 205

3/ LAHATSORATRA POETIKA (Prose poétique)

Kalo milahatsoratra ihany saingy ampahana tantara kanto lavalava kokoa ary voakaly sy voarindra manana toetrana poezia na kalo eo amin'ny lafiny artistika. Izany hoe Haifanoratra mampiasa ireo kasingan'ny Haifeon'ny teny (musique du verbe) sy ny Haisary hosodoko velona atao amin'ny soratra (peinture vivante avec des mots)

Ohatra iray ao amin'ny faran'ny boky " Vato ambany riana" nosoratan'i Roel Ranarivelo dia manana endrika lahatsoratra poetika eo amin'ny lafiny haifeon'ny teny indrindra indrindra. Ao ny fampiasana tamberinteny sy tamberimpeo sy vondrona ngadona (groupe rythmique) eny an-tsefatsefany eny.

Fehiny

-Raha fintinina dia Haifeon'ny Teny sy Haisary Hosodoko miteny atao amin'ny Soratra mampita hafatra iombonana no famaritana feno amin' ny atao hoe Poezia na Kalo.

Na ny Kalo na Poezia (Teny frantsay nogasiana mivoy kolontsaina Tandrefana) dia Fihaonan'ny Haifeon'ny Teny sy ny Haisary hosodoko an-tsoratra mandrafitra hafatra iombonana tiana ambara sy tiana ampitaina.

Ohatra:

Sarinteny an'ohatra samihafa mitovy hevitra mifanjohy toy ny ankamantatra no hitan'ny maso eto anaty rafi-kira ambara-pamahany izany.

Rindra malalaka amin'ny endrika tsanganana na Kalo milahatsoratra izay fehezanteny feno nozarazaraina ho andalana na vondrona ngadona (groupes rythmiques) koa no arafitra eto.

Indro àry haintenin'ny Ntaolo amin'ny endrika Rindra malalaka:

Tsy ny lakana handrendrika aho, rahavana,

Fa ny zahatra hiampitàna rano;

Tsy ny hodiny hariana aho

Fa ny ventiny atelina;

Tsy ny mafy halàn'ny nify aho

Fa ny malemy halain'ny molotra;

Tsy ny sanga hanakona aho, Fa ny maso

hanoro ny lalan-kombana

Koa asakasakao hanana azy, rahavana!

Haintenin'ny Ntaolo

Ampahany

Takila 59

Nangonin'i François Rakotonaivo.

Dia izay ny ankapoben'ny tafa fanombohana mikasika ny kalo izay natomboka tamin'ny kalo na poezia tena malagasy.

Fa avy amin'ny Hainteny ihany no nosintonina ireo kasingan'ny Rarinteny malagasy .

Ranarivelo Rufin

VENTY FANDREFESANA ANDALANA.:

Teny sy VANIMPEO MAFY

Ny Teny dia dindon'ny fisiana rehetra tran'ny eritreritra izay tsapan'ireo vavahadintsaina dimy manokatra lalana ho any amin'ny fo sy saina ary fanahy.

Ary ny soratra: teny ihany saingy notazana ka nofandrihana an-takila amin'ny alalan'ny eva nifanarahana.

Teny sy Soratra na Feo manana ny mozikany sy Sary manana ny haisary hosodokony.

Iray aina sy fo amam-panahy izy roroa mba hampita hafatra iombonana. Ary izay rahateo ny famaritana feno sy fanazavana ampy amin'ny antsoina hoe Poezia na Kalo.

Ohatra.

Ngadona kiroaroa- Rindra kiroaroa - Refy paika 4

Ny ravin-tapia (hono) efa nitsiry

Ny ravin'aviavy efa niverina Ny

ravin'ampaly efa nitodika Ka

mba...

Hiverim-pitia ny vadinao

Fa ny fitia (anie) toy ny andry

Ombin'ankizy

Raha afa-po (hono) dia misaraka Tsy

afa-po (dia) mifamerina...

Ny tsy miady... olom-bodo

Ny to fo... mamosavy

Koa veloma mandra-pihaona

Hoy Rafara- tsifovato

Amin'ny marina.

Haintenin'ny Ntaolo

Ampahany

takila 128.

Ny hainteny ve? Kalo malagasy niandohan'ny poezia mirafitra toy ny an'ny frantsay izay nakana ny rohim-pamoronana ho amin'ny endrika malagasy niainga tamin'ny tenintsika efa kalo rahateo: Teny reny sy Teny velona.

Mizara roa ny RARINTENY:

1/ Rarinteny hentitra mampiasa vanimpeo mafy voajanahary na sady mampiasa vanimpeo mafy novolena. Ireto ireo Rindra (,vers) azo avy aminy

- Rindra kiroaroa
- Rindra kitelotelo
- Rindra mandray roa
- Rindra manokana
- Rindra manokana mandray roa

- Rindra afaka (vers libres,)

2/ Rarinteny malalaka afaka amin'ny gejan'ny rarinteny hentitra.

- Rindra malalaka miendrika tsanganana kalo. Fehezanteny feno nonotapatapahana atao tsangana poezia.

Ahitana ngadona toy ny tsilalaonteny, tamberinteny sns...

- Rindra malalaka ihany saingy narafitra ho lahatsoratra antsoina hoe kalo milahatsoratra (poème en prose)

3/ Kalo miendrika lahatsoaratra poetika.

Ho tadidintsika àry fa sady mozikan'ny teny no sarinteny hosodoko atao amin'ny soratra ny poezia.

Ny vanimpeo

Ny zanapeo hatrany no mitondra ny tsindrimpeo. Mandoko sy manaraka azy ny renifeo.

- Vanimpeo feo tokana dia zanapeo ihany . Ao amin'ny andianjanampeo indroa manonona dia misy vanimpeo anankiroa

Ohatra: "Ô" sy "E"

Ô! ry VOron(a) E!

- Vanimpeo feo roa

Ohatra: ie! eô! ià! zanapeo ankiroa rà, ny, sy,

fo, fa, re : zanapeo mibaby renifeo

- Vanimpeo feo telo

Ohatra: mba, mbÿ, -

Vanimpeo feo efatra

Ohatra: ngah!

- Vanimpeo feo dimy

Ohatra: ndrao

Rehefa tomorona akaiky ireo dia manome Rindrampeo sy Rindrandoko. Fampiasa amin'izany ny tsilalaompeo sy ny tsilalaonteny ankoatra ny tamberinteny sy tamberina rafitr'andalana.

Ohatra.

Ngadona kiroaroa - Rindra kiroaroa - Refy paika 4 /2 na 2+2/2

Sodokan'akora/ ka maty an'ady

Tsontsam-paika /ka matim-bela! Tsontsan-kaotra

/ka zary hazaka Tsontsam-pitia/ ka votso-droa!

Miharihary tahaka ny vato

Nanasan-dandy

Ny landy (nalaina)

/ lasan'ny tompony

Ny lavenona / lasan'ny rano

Ny harena lany,

Ny tiana (kosa)/ lasa nisintaka

Nokaikerin'n(y a)mboa kely tiana

Vo afitaky / ny olo-malala

Ka milalao/.... vovoka irery!

Haintenin'ny Ntaolo takila

Nangonin'i François Rakotonaivo

Dia toraka izany koa ny vanimpeo rehefa any anaty andiana teny.

- Misy ny vanimpeo mafy voajanahary sy vanimpeo malemy miaingaamin'ny fototeny sy ny teny fototra ary teny vahiny nogasiana.

- Misy ny Vanimpeo moana izay sady tsy vanimpeo mafy no tsy vanimpeo malemy. Ohatra a vo KO (a) -

- Misy ny vanimpeo mafy novolena. Rehefa arahana vanimpeomalemy telo ny vanimpeo mafy dia miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa (ao amin'ny teny mivany telo miafara amin'ny ka- tra - na indrindra indrindra.

ohatra

FA nta tra da HO lo ---> FA nta TRA da HO lo.

ANDALANA SY NGADONA

Isaka ny andalana kalo, dia misy ampahan-tsary mifarana amin'ny faran'andalana ka

1/ na andalana mihidy (vers fermé)

Mahaleontena ny ampahantsary anaty andalana . Mety ho fehezanteny anefa koa mety ho tsy fehezanteny saingy mahalaza izay tiany ambara tsisy ifandraisany amin'ny andalana manaraka.

Ohatra: sarinteny feno samihafa (mifarana isaka ny andalana)

mifanjohy .hevitra. Sobiky niara-peno vary; Fatam-bary niara-

drinary, Zaza niaraka ihany. Haintenin'ny Ntaolo takila 76

2/ na andalana mitafitafy : (vers semi-ouvert)

Mitohy amin'ny andalana manaraka ny ampahantsarinteny ka mifarana eo antenantenany.

Ohatra

Sobiky niara-peno vary; fatam-

bary niara-drinary.

Haintenin'ny Ntaolo narafitra ho andalana mitafitafy 3/

na andalana mivoha.

Ohatra: a/ Andininy naorina avy amin'ny fehezanteny feno sady mazava manaraka ny fitsipiky ny rarinteny hentitra:

Mety andalana mampiasa mpampitohy amin'ny andalana manaraka

Mety mitohy avy hatrany amin'ny faran'andalana, tsisy mpampitohy

Ohatra b/ Andininy norafetina avy amin'ny andalana mihidy saingy misy mpampitohy amin'ny andalana manaraka . Na dia tsy mirafitra ho fehezanteny aza dia mahalaza izay tiany ambara

Fehiny:

1/ Atamberina àry fa ny teny tsirairay dia manana vanimpeo mafy ao aminy ary mety mivany tokana, na mivany roa na mihoatra aza.

Ohatra: teny iray (tambateny,) mivany fito ahitana vanimpeo mafy ankitelo

faravodilanitra > FA ra VO di LA ni tra

2/ Rehefa anaty andiana vanimpeo indray dia misy ny lalàna ifandroritan'izy ireo noho

- ny fitsipiky ny andianjanampeo mampiray teny roa.

Ohatra

RIran(a a)ntsy - vanimpeo 5 ->

RI/ra/N'A/ntsy ahitana vanimpeo 4 satria nifintina ho vanimpeo tokana ny "na sy a"

- ny fitsipika mifehy ny vanimpeo mafy ankiroa mifanaraka na fitsipikamifehy ny vanimpeo malemy ankitelo mifanaraka

Indro hainteny iray

Eny, ra TSAraHOby/tsy MEnaTRY ny Efa niSAraka - Refy paika 7 na 3+4

NY haVOzo MAnitr(a a)N'Ala - Refy paika 4

NY voaSAry MAnitr(a a)NTSAha- idem+

Ngadona manokana - Rindra 7 na Refy paika 3+4

Ny rambiazina irony/mamerovero ao an-tanety Refy paika 3+4

Ny tokantranontsika/mamerovero ao an-tanàna Refy paika 3+4

Ngadona kiroaroa- Refy paika 2

Tsara ririnina refy paika 2

Soa fahavaratra refy paika 2

Ngadona kitelotelo - Refy paika 3 Tomaratra

fararano refy paika 3

Mandina rah' lohataona refy paika 3

Ngadona kiroaroa - Refy paika 2

Kanjo ianao

tsy mena mivadika

toa tandrok'osy

Mbola tsy zehy... Dia

miolana!

Haintenin'ny Ntaolo Ampahany

takila 126

Nangonin'i François Rakotonaivo.

VENTY FANDREFESANA ANDALANA

Ampahantsary maro mifanjohy avy ao an'eritreritra toa sarinteny an'ohatra no narafitra ho kalo eny an'onjan'ny : - ngadona kiroaroa (oh. TSAra riRInina)

- sy ngadona kitelotelo (oh. toMAratra FAraRAno)

-ary ngadona manokana (ohatra ny TOkanTRAnoNTSIka /maMEroVEro AntaNÀna 3+4)

Fa ahoana ny fomba anavahana ny vanimpeo mafy amin'ny vanimpeo malemy sy vanimpeo moana.? Inona avy ireo fitsipika fototra mifehy ireo andiana vanimpeo anaty andalana kalo?

Ary ahoana ny fomba fandrefesana andalana ao amin'ireo Rindra Hentitra? Miainga amin'ny hoe "NY VANIMPEO MAFY NO VENTY FANDREFESANA ANDALANA.

Ohatra: a z(a A)no nta NIA na za(y A) nto n'

iZAO fa NGI na na LA li na FE no to MA ny a z(a

A) no nta NIA na sa TRIA fa nta TRAO fa FA ha

tsia RO va na N(O A) nto n'i ZA ny JJ

Rabearivelo.

Ho tohizana.

Ranarivelo Rufin

FANAZAVANA SY FAMARITANA NY NGADONA.

Miainga amin'ny haintenin'ny Ntaolo hatrany. Jerena ny faran'andalana.

VANIMPEO MAFY + zérô vanimpeo malemy -

Ikopa tsy ambanam-BY.

- Raha ny vato eny MangaBE

Haintenin'ny Ntaolo

Rakotonaivo François takila

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- ary hevitra masaky ny FO Haintenin'ny Ntaolo takila 128

VANIMPEO MAFY + vanimpeo moana

-mbola tsy niara- DI-(a)

- arakara-piTI-(a)

- koa modia re ramaTO-(a) Haintenin'ny Ntaolo takila 107

VANIMPEO MAFY + vanimpeo malemy iray

- ka raha todi-PA-ty

aza maNO-dy

Haintenin'ny Ntaolo takila

115

VANIMPEO MAFY + Vanimpeo malemy ankiroa

-Raha ny ratsy no mba miRA-va-ka

Amin'ny faran'andalana , dia vanimpeo malemy aotra sy ankiray ary vanimpeo malemy ankiroa no manaraka ny vanimpeo mafy.

Araka izany NY NGADONA dia fiverimberenan'ny Vanimpeo mafy elanelanin'ny vanimpeo malemy iray na roa.

Io fanazavana io koa no mitarika antsika amin'ny oina na rima izay manana filaharana telo - aabb , rima mifanjohy

Ohatra - Ngadona kitelotelo - Refy paika 6 na Refy paika 3+3

Eto MIsy TSIky/fa SAroTRA taKArina Itsy

Misy SEnto/fa mora angaLArina. Etsy MIsy.

HEhy/ts(I A)faka samborina ltsy MIsy

RAtra/toa MOra MBA toNOnina

- abab, rima mifamaly

Ohatra - Ngadona kiroaroa, Rindra kiroaroa, Refy paika 2

Reny foana 'zay

tenina fa

babangoana ny

fo manenina

- abba, rima mifamihina

Ohatra: Ngadona kiroaroa, Rindra kiroaroa, Refy paika 2

Ao anaty

Vatam-paty

Misy reny

Tsy miteny

Erika

Ampahany

Nosintonina tao amin'ny boky "Fitsipitenenana Malagasy" nosoratan'i Régis Rajemisa Raolison.

Takila

FOTOTENY - TENIFOTOTRA -TENY NOGASIANA

Ny Fototeny amin'ny maha feo azy dia mety mivany tokana, na mivany roa na mivany telo fara fahabetsany.

Fototeny mivany tokana.

Raha mandeha irery anaty andalana kalo izy dia vanimpeo mafy foana.

Ohatra:

Ny sainy anefa very dia - Refy paika 4

Saingy...- Refy paika 1

Ny fony very mbola tia - Refy paika 4

Liberty

Fa rehefa mandeha any anaty andiana vanimpeo izy anaty andalana dia mandray roa. Izany hoe indraika vanimpeo mafy voajanahary ary indraika vanimpeo malemy: Indraika aza vanimpeo moana:

fa, sa, sy, ny, rà, fo, tó, ka, mba

Ohatra. Vanimpeo mafy voajanahary ireo amin'ny sorabaventy ary vanimpeo malemy ireo sisa.

FA na FO na RA vanimpeo miisa 5- Vanimpeo mafy 3

Ô!/ ry /VO/ro/n' E! vanimpeo ankidimy- Vanimpeo mafy 3

MOA /na/REO /ma/NDRE vanimpeo dimy - vanimpeo mafy 3

Fototeny mivany roa.

Amin'ny ankapobeny dia ao amin'ny vanimpeo voalohany no misy ny vanimpeo mafy voajanahary

Ohatra

TE-ny ; LA- za ; TA- ly ; MA- my

Amin'ny tranga manokana dia ao amin'ny vanimpeo faharoa ny vanimpeo mafy voajanahary

Fototeny mivany telo

Amin'ny ankapobeny dia ao amin'ny vanimpeo voalohany no misy ny vanimpeo mafy voajanahary

Ohatra

RE- sa - ka ; O- mbo- na ; TA- ri - ka

Amin'ny tranga manokana dia ao amin'ny vanimpeo faharoa no misy ny vanimpeo mafy

Ohatra

LA la na > la - LÀ-na

TA na na > ta- NÀ-na

FOTOTENY FAHAROA

- Fototeny asiana tsofoka

Ohatra

BI-ti-ka > bo- LI-ti- ka

ZA- ra > zi- NA- ra

FOTOTENY VERINDROA

Ohatra

TEny > Teny + Teny > TEniTEny

FAnina > FAnina + FAnina .> FAniMPAnina

TAMBATENY -

Ao amin'ny tambateny dia mety ahitana vanimpeo telo mihoatra ny teny iray a/ Fomba voalohany,

Ireo fototeny mihitsy no atambatra tsisy mpampitohy

MAso+Andro . > MAsoAndro FAra VOdy

LAnitra > FAraVOdiLAnitra b/ Fomba

faharoa,

Ireo teny roa mifanaraka ahitana faingo mihantona na nofaranana "na" ny teny voalohany dia atambatra amin'ny teny faharoa.

Ohatra:

Rano(na) Ando > Ranonando

Tonona andro > Tonon'andro sns...

Teny vahiny nogasiana Ohatra

la table > laTAbatra > Tenifototra.

Ireo tena teny malagasy tsy azo tovonana na no sady tsy azo

tovànana. Ohatra mahogo - akondro aomby

sady, nefa

Teny vaovao noforonina

Ohatra

PEtraka + HEvitra > PEtraKEvitra (hypothèse)

SAMPANTENY

- Tovona + Fototeny

- Fototeny + Tovana

- Tovona+ Fototeny + Tovana

Ny tena fototeny amin'ny ankapobeny dia mivany tokana, mivany roa ary mivany telo. Hatreo ihany

- a/Fototeny tovanana "ina" na "ana".

Antitranterina fa fitsipiky ny mozikan'ny Teny ny resaka eto fa tsy fitsipipitenenana.

Amin'izay dia mifindra vanimpeo iray ny vanimpeo mafy voajanahary

Ohatra

RE . > re-NEsina misy fanatsarampeo.

TEny > teNEnina

FAntatra > faNTArina

- b/Tovona + Fototeny

Amin'izay raha tovonana vanimpeo iray ilay fototeny dia tsy miova ny fototeny na dia lasa ao amin'ny vanimpeo faharoa aza ny vanimpeo mafy

Ohatra

TEny .> mi+TEny

RE > man+DRE

Amin'izay koa raha tovonana vanimpeo ankiroa ny fototeny dia miampy vanimpeo mafy iray.

Ohatra

TEny> man+ fi +TEny > MAmpiTEny FAntatra>

MAha + FAntatra > MAhaFAntatra d/ Tovona +

Fototeny ,+ Tovana Ohatra:

Resaka ---> fifampiresahana

fi FAM pi re SA ha na

Hainteny ankiray. Ohatra amin'ny Rindra afaka (vers libres) . Ao daholo ireo ngadona ankitelo ho tanisaina ao amin'ny takila manaraka

RAha tsy FItaka, TSY saROro Refy paika 4 RAha tsy

KObaka am-BAva Refy paika3

Tsy VOlana haTEnda Refy paika3

Izao TEninao iZAO Refy paika 4

Ary TSY voaLObo-JAza/NOteREn-ko MAsaka Refy paika 4+3

TSY aNGAdy MOndro/naSEsiKY ny ZArany Refy paika 3+3

Tsy FAndrak(a a)SEsiky NY fiVEly

Tsy TOho aSEsi-MAmba

Tsy RAhon(a a)SEsiKY ny RIivotra

Ary

HEvitra MAsaKY ny FO

Haintenin'ny Ntaolo Ampahany

takila 128 Ranarivelo

Rufin

NGADONA KIROAROA SY NGADONA KITELOTELO

Tsiahy.

Iombonan'ireo Ngadona ankiroa ireo ny Fitsipika fototra sy fanampiny Ny

vanimpeo mafy sy ny manodidina azy - ary ny andian-janampeo.

1/ Ny venty fandrefesana andalana dia ny vanimpeo mafy (vanimpeo mafy voajanahary sy vanimpeo mafy novolena) izay arahana vanimpeo malemy iray na roa rehefa anaty andalana.

Ohatra:

HAtriZAy FAhaKEliny,/TSY miSAraKA toKO(a) ny ,(a) eto dia

vanimpeo moana iRAy laLAo, iRAy fiTAfy/iRAy faNDRIAna,iRAy FO

ny [FO] eto dia vanimpeo mafy tsy arahana vanimpeo malemy

DOX

Ampahany

2/- Raha misy vanimpeo mafy roa mifanaraka dia mandefitra ho vanimpeo malemy ny iray.

Ohatra

FO GIna SAdy SIna (vanimpeo mafy 4) lasa hoe [fo GIna SAdy SIna] vanimpeo mafy 3

- Raha arahana vanimpeo malemy ankitelo ny vanimpeo mafy voajanahary dia tsy maintsy miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa.

Ohatra

FA nta tro da HO lo -> vanimpeo mafy 2 ny ZA

va tra ni TRA nga -> vanimpeo mafy 2

lasa hoe: ny vanimpeo malemy "TRO" sy "TRA" dia lasa vanimpeo mafy novolena

FAntaTRO daHOlo -> Refy paika 3 ny

ZAvaTRA niTRAnga -> Refy paika 3

Ireo no fanamarihana lehibe indrindra manampy an'ireo pitsopitsony.

- Momba ny andianjanampeo:
- Sokajy voalohany dia andianjanapeo anaty teny ahitana ny indraymanonona (synérèse,) sy indroa manonona (diérèse)
- Sokajy faharoa dia ny andianjanampeo mampifandray teny roaahitana ny indray sy indroa manonona ihany koa .(cf ny lesona)

Ranarivelo Rufin

NGADONA KIROAROA SY NGADONA KITELOTELO

Fototra fenitra eo amin'ny tekinika famoronana kalo na poezia ny ngadona kiroaroa sy ny ngadona kitelotelo.

1/ Ho anao tsy mampiasa afa-tsy ny vanimpeo mafy voajanahary na toy inona Haisary hosodoko an-tsoratra ironanao.

Isan'ireo poeta ao anatin'io i JJ Rabearivelo.

Ohatra

Ilay fasana dia fasana ihany

Fa ny foko dia fasana koa

Io no fasako ivelan'ny tany

Io no fasako iray faharoa JJ

Rabearivelo.

2/na ho anao mampiasa vanimpeo mafy voajanahary sy vanimpeo mafy novolena na toy inona Haisary hosodoko an-tsoratra manavanana anao

Isan'ireo Poeta ao anatin'io i Dox.

Ohatra:

Fantaro àry fa ao amin'ny ngadona kiroaroa no misy ny RINDRA KIROAROA ahitana an'ireo

REFY PAIKA1 na

Refy paika 2 na

Refy paika 4 na

Refy paika 6 (2+2+2) na

Refy paika 8 (4+4) na

Refy paika 10 (8+2 na 6+4) Refy

paika 12 (4+4+4).

Toraka izany koa , Fantaro fa ao amin'ny ngadona kitelotelo no misy ny RINDRA KITELOTELO ahitana an'ireo

REFY PAIKA 1 na

Refy paika 3 na

Refy paika 6(3+3) na

Refy paika 9(3+3+3) na

Refy paika 12(3+3+3+3) na (6+6).

Hatreo no tena zava-dehibe eo amin'ny LAFINY TEKINIKA FAMORONANA IZAY MANITSY SY MAMPIVOATRA NY LAFINY ARTISTIKA.

Farany ny RINDRA MANDRAY ROA izay mampiasa ny Rindra kiroaroa no sady mampiasa ny Rindra kitelotelo.

- a/Misy ny Rindra mandray roa milamina ahitana ny Refy paika mifanjohy (aabb)

Ohatra

Ao anaty - Refy paika 2

Mahatanty - Refy paika 2

Misy fo madio - Refy paika 3

Fo madio lio - Refy paika 3

- b/Refy paika mifamaly (abab)

Ao anaty - Refy paika 2

Misy fo madio - Refy paika 3

Mahatanty - Refy paika 2

Hery handoro lio- Refy paika 3

-d/Refy paika mifamihina (abba).

Ao anaty

Misy fo madio

Dion'ny ankotrio

Mandramaty

Liberty

Rehefa voafehinao ny fitsipika mifehy an'ito fizarana faharoa ito dia ho mora aminao ny mandrendrika ny Haisary hosodokonao antsoratra anatin'ny iray amin'ireo lasitra nosafidiananao ireo.

Ranarivelo Rufin

IREO FITSIPIKA FANISANA VANIMPEO MAFY ISAKA NY ANDALANA

Na Fitsipika fandrefesana andalana.

Amin'ny ankapobeny ny kalo dia fitambarana vondron'andalana roa na mihoatra. Andalana efatra hatrany mazàna amin'ny ankapobeny ny kalo FENITRA (classique) ankoatra ny rafi-kira "sonnet", mitovy ny isan'ny vanimpeo mafy isaka ny andalana ary miady rima.

1/ Ao anaty andalana, ny vanimpeo mafy voajanahary na vanimpeo mafy novolena dia arahana vanimpeo malemy iray na roa ka arahana vanimpeo mafy avy hatrany.

Ohatra

RI tso DRI tso-BA li-ha TE lo - Refy paika 4

GO bo GO bo k'a MPO nga TA pa-ka - idem-

JJ Rabearivelo

Eto amin'ny soratra vaventy ny vanimpeo mafy, ny soratra madinika kosa no vanimpeo malemy.

2/ Ny teny mivany tokana dia vanimpeo mafy foana mandrakariva indrindra raha anaty andalana Refy paika 1 ary mandray roa (vanimpeo mafy na vanimpeo malemy) rehefa ao anaty andiana vanimpeo.

Ohatra.

Eto dia Rindra malalaka (vers libérés) no raisina:

A ry tsi KA ri tro FA.. niara-nanomboka

tamin'ny firotsaky ny orana mikija ny

fiteten'ny vaingan-dranomasony...

Ranjatohery Harilala.

Ohatra hafa

Teny mivany tokana mandeha andiany

TSIA DIA TSIA ---> TSIA dia TSIA,

SA na TRIA

S. Randria

Ampahany

Fiteny Mamiko - kilasy faha 3

Ny rindra mandray roa no raisina atao ohatra eto: Refy paika 3 / Refy paika 1/ Refy paika 4.

MBA HO TO NY SOA--->

MBA ho TO ny SOA - Refy paika 3

SA... - Refy paika 1

MBA HO RE NY KOA NY RA --->

MBA ho RE ny KOA ny RA - Refy paika 4

Fanamarihana. Ao amin'ny Rindra kiroaroa sy ny Rindra kitelotelo na ao anaty Rindra mandray roa dia iombonan'izy roa tonta ny Refy paika 1 anaty andalana.

3/ Raha misy vanimpeo mafy ankiroa mifanaraka dia mandefitra ho vanimpeo malemy ny iray.

Ohatra 1

Rindra kiroaroa, Refy paika 4

Ao NY NOfo niKIpaka MOra--> Ao ny NOfo niKIpaka MOra

Ao NY MAty daHOlo daHOlo --> Ao ny MAty daHOlo daHOlo

JJ Rabearivelo

Ohatra 2

Rindra kiroaroa , Refy paika 4

TSY MBA VEro NA MBA RAngoLAhy-->

TSY mba VEro na MBA rangoLAhy

NO maNAfina an'IO FAsana IO-->

NO maNAfi(n'a N'IO) fasana IO

JJ Rabearivelo

Ohatra hafa koa indreny mivelatra TO(a) VOninKAzo --> ny vanimpeo mafy VO no lasa vanimpeo malemy. indreny mivelatra TOa voniNKAzo

Ny Avana Ramanantoanina

RAha SEndra ny NOfoko /MOa no miJAly (3+2) raha

atao Refy paika 4 io kalo io dia toy izao no izy:

rah' SEndra ny NOfoko MOa no miJAly -refy 4 izany hoe miova

ho vanimpeo malemy ny RA izay lasa rah'. sns...

Ny Avana Ramanantoaninao

4/ Ny andalana mazàna dia manomboka amin'ny vanimpeo mafy. Raha tovonana vanimpeo iray izy dia vanimpeo malemy io.

Ohatra1

SEntoSEntoko MAmeloVElo

RAnoMAso, toLOko tsy TAna

JJ Rabearivelo Ohatra 2 ny

FO maNGOraK'Ilay Avo no

HAny SIsa HAmpiTOny

JJ Rabearivelo

Tsy mivalana mihitsy ny refy paika raha tsoahana ny vanimpeo voalohany

FO maNGOraK'I lay Avo

HAny SIsa HAmpiTOny

5/ Amin'ny faran'andalana isian'ny adirima dia ireto tranga efatra ireto no mitranga

- Vanimpeo mafy no mamarana ny andalana

Ohatra

Fa nankaiza ny olon-teTY

no ny saina sy ny FO no

zary toa voankazo LÒ Ery

an-tendron-doza erÿ?

- Vanimpeo mafy arahana vanimpeo moana

Ohatra

Hosodoko mahaSO(a) no

indro tazanao maMO(a)

- Vanimpeo mafy arahana vanimpeo malemy irayOhatra:

O! afero sy maNGI-dy izany

ihany no fiSOtro

JJ Rabearivelo

- Vanimpeo mafy arahana vanimpeo malemy roa.

Ohatra

Rindra kiroaroa, Refy paika 8 na 4+4

"ary hanintsana ny felany aorian'ny famoLO lo ny ary

tahaka izany koa/ny fitiavaNA naTO lo ny"

Rado

5/Raha arahana vanimpeo malemy ankitelo ny vanimpeo mafy anaty andalana, dia miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa.

Ohatra

Rindra kiroaroa, Refy paika 4

VAlaLAnina ny MAso--> VAlaLAniNA ny MAso

"na" ao amin'ny valalanina no vanimpeo mafy novolena.

Ohatra

FA nta tra da HOlo ----> FA nta (TRA) da HO lo

Eto ny vanimpeo malemy tra --> TRA no lasa vanimpeo mafy novolena

6/ Indraindray araka ny fitsipika fototra faharoan'ny ANDIANJANAMPEO, ny vanimpeo malemy roa farany ao amin'ny teny miafara amin'n ka-tra-na (amin'ny vanimpeo mafy arahana vanimpeo malemy telo) dia mifintina ho vanimpeo malemy tokana ireo vanimpeo malemy roa farany.

Ohatra

FA nta tra A vo ko (a)----> FA nta [TR'A] vo KOa ka,

hono, ry VOlana maZAva zarÿ

Raha tiana hotazonina ny refy paika 4 dia soloina tsipi-panohizana ny vanimpeo malemy faharoa "na". ka hono ry vola- mazava zarÿ

Fa raha ohatra arahana ny fitsipika dia tokony miova ho vanimpeo mafy novolena ny vanimpeo malemy faharoa " na".

Amin'izay dia lasa Refy paika 5 na 3+2. Ohatra

etsy ambony

ka HOno ry VOlaNA /maZAva zaRŸ Refy 3+2 Toraka izany

koa ireto:

- Esory hiala /ny ZAva(TRA) manjó Refy 2+3

Esory hiala ny ZAva- maNJO

- mba hono ry KInta(NA) maMIratra ironymba hono ry KInta-

  maMIratr' irony

Ny Avana Ramanantoanina

Fiteny mamiko

takila 26

Saika hita ao amin'ny fototeny mivany telo na teny hafa miafara amin'ny KA-TRA-NA ka ao amin'ny vanimpeo voalohany no misy ny vanimpeo mafy.

Manaraka ny vanimpeo malemy roa no misy vanimpeo mafy.

Ohatra fantatra foana---> FA nta tra FOAna valaka teny ----> VA

la ka TE ny ankina ngeza ----> A nki na NGE za

Manomboka amin'ny vanimpeo mafy ny fiandohan'ny andalana na ialohavan'ny vanimpeo malemy iray.

Ohatra:

- Rindra kitelotelo- Refy paika 3 - Vanimpeo malemy no iandohan'nyisaka ny andalana.

ma MO a ka O mby ZA to mi A

ndry O mby a RI vo ts'iLA o za

n'i ZA y ha NI (a)

- Rindra kiroaroa- Refy paika 4- manomboka amin'ny vanimpeo mafyny isaka ny andalana Ilay FAsako, FAsako iHAny FA ny FOko dia FAsana KOa JJ Rabearivelo.

Rindra kiroaroa- Refy paika 4

- tsy ROny tsy VEntiny dia TEzitra FOAna

Ranarivelo Liberty

Raha misy vanimpeo mafy ankiroa mifanaraka dia mandefitra ho vanimpeo malemy ny iray

Ohatra

TI(a) VOditenona ---> TI(a) -vo di TE no na maNAO Ali

ndroa ----> ma NAO a lin DROA zanapeo roa atao

indray manonona : ma N(AO)

Raha arahana vanimpeo malemy ankiroa ny vanimpeo mafy voajanahary dia tokony ho vanimpeo mafy no manaraka azy ireo.

Saika hita ao amin'ny fototeny mivany telo na teny hafa miafara amin'ny KA-TRA-NA ka ao amin'ny vanimpeo voalohany no misy ny vanimpeo

mafy. Ohatra fantatra foana---> FA nta tra FOAna valaka teny ----> VA la ka TE ny ankina ngeza ----> A nki na NGE za

7/ Raha arahana vanimpeo malemy ankitelo ny vanimpeo mafy dia miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa

Ohatra

FA nta tra da HOlo ----> FA nta (TRA) da HO lo

Eto ny vanimpeo malemy tra --> TRA no lasa vanimpeo mafy

novolena Ranarivelo Rufin

FITSIPIKA MIKASIKA NY ANDIAN-JANAMPEO

Tsetsatsetsa tsy aritra.

I Dox rehefa mamorona kalo mirindra ngadona dia raisiny tsirairay ny VANIMPEO. Eo izy no manavaka ny vanimpeo mafy sy ny vanimpeo malemy ary indrindra indrindra ny fampiasana ny fisipika momba ny Andianjanampeo anaty Teny sy mampiray Teny roa mifanjohy.

I Rado kosa izay manatona bebe kokoa ny ngadon'ny teny velona eo amin'ny andavanandrom-piainana dia manana ny fombany voajanahary iainan'ny maro eo amin'ny fandraisana ny VANIMPEO IHARAN'NY FITSIPIKY NY ANDIANJANAMPEO AMIN'NY ENDRINY ROA.

a/- Andianjanampeo anatiny (anaty teny)

° Andianjanampeo indray manonona Synérèse Ohatra: foana > FOA na (fôna) foiny > FOI ny izao > i ZAO ianao> ia NAO , indraindray I a NAO -Rp2 taolana > TAO la na voambara> voaMBAra , indraindray lasa hoe VO a MBA ra -> ahitana Refy paikav2

° Andianjanampeo indroa manonona Diérèse

Ohatra: aely > a E ly aolana ----a O la na

ailika ---> a I li ka

Ao amin'ny kalon'i Dox : ianao> I a NAO

b/ Andianjanampeo ivelany (mampitohy teny ankiroa mifanjohy)

° Andianjanampeo atao indray manonona

- miala ny zanapeo iray ohatra: tapak(a) elatra> tapak'elatra
- indray manonona izy roroa Ohatra: mi [l(a a)]dy mpivarotra anana --->mpi va ro [tr(a)]na na lasa mifintina ho vanimpeo tokana ireo vanimpeo ankiroa. Tafiditra ao ny fitsipiky ny ngadona.

Ohatra.

mpiVA ro tra Anana (vanimpeo 7) -> mpiVA ro [TR'A]nana (lasa vanimpeo 6)

° Andianjanampeo indroa manonona

Ohatra: efa iva > E fa i va : vanimpeo 4 sy ny sisa.

amaranana ny tiana ampitaina ity kalon'i JJ Rabearivelo ity izay tsy mampiasa afa-tsy vanimpeo mafy voajanahary.

Rindra kiroaroa - Refy paika 4 Az(a)

AnontaNIAna 'zAY Anton(y i)ZAo aza

AnontaNIAna 'zay Antony iZAO

Fanginana lalina feno tomany Aza

anontaniana satria fantatrao

Fa fahatsiarovana no anton'izany.

JJ Rabearivelo

Ampahany

Famintinana ihany ireo nambara ireo. Any amin'ny MIANATRA POEMA no hazavaina bebe kokoa ny mikasika ny pitsopitsony eo amin'ny fampiasana ny fitsipiky ny Andianjanampeo amin'ny endrika ankiroa.

Mbola misy pitsopitsony tsy voalaza izay ampitaina eny ho eny.

Fitsipika fanampiny.

Ito dia mikasika indrindra amin'ireo TRANGA MANOKANA tsy mbola hita tao amin'ireo fitsipika fototra voalohany sy faharoa.

Fantatsika mialoha àry fa rehefa mamorona kalo na poezia dia

- misy ny lafiny artistika ary - misy koa ny lafiny tekinika eo amin'ny famolahana ny haifeon'ny teny sy haisary hosodoko atao amin'ny soratra tovozina amin'ny alalan'ny aingampanahy.

Fototra ao amin'ny rarinteny hentitra ny fifehezana ara tekinika ny

- Rindra kiroaroa {1,2,4,6,8,10,12....}
- Rindra kitelotelo {1,3,6,9,12.....}

Manaraka an'ireo ho jerena manaraka dia ny

- Rindra mandray roa
- Rindra manokana {1,5,7,...}

- Rindra manokana mandray roa

-Rindra afaka (vers libres,)

- Rindra malalaka

- Kalo milahatsoratra

- Lahatsoratra poetika

- Rindra bemiray mampiasa ny Rarinteny hentitra sy Rarintenymalalaka. Ranarivelo Rufin..

Rindra kiroaroa sy Rindra kitelotelo Tsiahy.

Iombonan'ireo Ngadona ankiroa ireo ny Fitsipika fototra ankiroa: - Ny vanimpeo mafy sy ny manodidina azy - ary ny andian-janampeo.

Ny venty fandrefesana andalana dia ny vanimpeo mafy (na vanimpeo mafy voajanahary miampy vanimpeo mafy novolena) izay arahana vanimpeo malemy iray na roa rehefa anaty andalana. Amin'ny faran'andalana kosa dia azo tsy arahana vanimpeo malemy ny vanimpeo mafy .

Ohatra:

HAtriZAy FAhaKEliny,/TSY miSAraKA toKO(a) ny

,(a) eto dia vanimpeo moana

iRAy laLAo, iRAy fiTAfy/iRAy faNDRIAna,iRAy FO ny [FO] eto dia

vanimpeo mafy tsy arahana vanimpeo malemy

DOX

Ampahany

- Raha misy vanimpeo mafy roa mifanaraka dia mandefitra hovanimpeo malemy ny iray.

Ohatra

FO GIna SAdy SIna (vanimpeo mafy 4) lasa hoe [fo GIna SAdy SIna] vanimpeo mafy 3

- Raha arahana vanimpeo malemy ankitelo ny vanimpeo mafy voajanahary dia tsy maintsy miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa.

Ohatra

FA nta tro da HO lo -> vanimpeo mafy 2 ny ZA va tra ni TRA nga ->

vanimpeo mafy 2 lasa hoe: ny vanimpeo malemy "TRO" sy "TRA" dia

lasa vanimpeo mafy novolena

FAntaTRO daHOlo -> Refy paika 3 ny

ZAvaTRA niTRAnga -> Refy paika 3

Ireo no fanamarihana lehibe indrindra. .Manampy an'ireo ny pitsopitsony.

Tsiahy: ANDIANJANAPEO

- Momba ny andianjanapeo: -

Sokajy voalohany dia andianjanampeo anaty teny ahitana ny indray manonona (synérèse sy diérèse,) sy indroa manonona .

- Sokajy faharoa dia ny andianjanapeo mampifandray teny roamifanjohy ahitana ny indray manonona sy ny indroa manonona.(cf ny lesona) ihany koa.

Tsiahy: FOTOTRA FENITRA FANDREFESANA ANDALANA

Fototra fenitra eo amin'ny tekinika famoronana kalo mampiasa ny ngadona kiroaroa sy ny ngadona kitelotelo.

1/ Ho anao tsy mampiasa afa-tsy ny vanimpeo mafy voajanahary na toy inona haisary hosodoko an-tsoratra ironanao

2/na ho anao mampiasa vanimpeo mafy voajanahary sy vanimpeo

mafy novolena na toy inona haisary hosodoko an-tsoratra manavanana anao

Fantaro àry fa ao amin'ny ngadona kiroaroa no misy ny RINDRA KIROAROA ahitana an'ireto:

REFY PAIKA1 na

Refy paika 2 na

Refy paika 4 na

Refy paika 6 (2+2+2) na

Refy paika 8 (4+4) na

Refy paika 10 (8+2 na 6+4) na Refy

paika 12 (4+4+4).

Toraka izany koa , Fantaro fa ao amin'ny ngadona kitelotelo no misy ny RINDRA KITELOTELO ahitana an'ireto:

REFY PAIKA 1 na

Refy paika 3 na

Refy paika 6(3+3) na

Refy paika 9(3+3+3) na

Refy paika 12(3+3+3+3) na (6+6).

Hatreo no tena zava-dehibe eo amin'ny LAFINY TEKINIKA FAMORONANA IZAY MANITSY SY MAMPIVOATRA NY LAFINY ARTISTIKA. MIAINGA AMIN'NY FAHAIZANAO MIFEHY SY MAMOLAKA NY FITSIPIKA FANDREFESANA ANDALANA NO HAHAFAHANAO MIROSO ANY AMIN'NY LALINDALINA KOKOA.

Farany ny RINDRA MANDRAY ROA izay mampiasa ny Rindra kiroaroa no sady mampiasa ny Rindra kitelotelo.

Misy ny

- Rindra mandray roa milamina ahitana ny Refy paika mifanjohy (aabb) sy Refy paika mifamaly (abab) ary Refy paika mifamihina (abba).

Ary misy koa ny

- Rindra mandray roa saritaka izay araka ny nahim-pon'izy poeta.

Rehefa voafehinao ny fitsipika mifehy an'ito fizarana faharoa ito (Ngadona kiroaroa sy ngadona kitelotelo) dia ho mora aminao ny mandrendrika ny haisary hosodokonao an-tsoratra anatin'ny iray amin'ireo lasitra ireo.

Amin'ny ankapobeny ny kalo dia fitambarana vondron'andalana roa na mihoatra. Andalana efatra hatrany mazàna ny kalo FENITRA (classique) , mitovy ny isan'ny vanimpeo mafy isaka ny andalana ary miady rima. Ao koa tahaka an'i Dox ny mampiasa Rafi-kira "Sonnet"

Fitsipika tekinika fototra ankiroa no tsara hain'ireo poeta. Manko ny lafiny tekinika no manitsy sy mampivoatra ny lafiny artistika.

1/ NGADONA KIROAROA- RINDRA KIROAROA- Fanampiny

Fitsipika tekinika fototra voalohany

- Vanimpeo mafy no venty fandrefesana andalana.
- Anaty andalana, ny vanimpeo mafy dia arahana vanimpeo malemyiray na roa,izay mbola arahana vanimpeo mafy.

Ohatra

Voron-kely nantenaina

Hiaraka ory, hiara- paly

- Eo amin'ny fanombohana andalana dia azo ampilohavanavanimpeo malemy ny vanimpeo mafy fa tsy mampiova azy izany. Ohatra

ny VOro NKEly NAnteNAIna- Refy paika 4

VOron-KEly NAnteNAIna ---> Refy paika 4

Raha mbola ampilohavana vanimpeo iray faharoa io andalana io dia lasa vanimpeo mafy

Ohatra

FA ny VOro NKEly/ NAnteNAIna -> refy paika 3+2 na Refy paika 5 ka ° Na manomboka amin'ny vanimpeo mafy ny andalana Na° ialohavana vanimpeo malemy io vanimpeo mafy io dia tsy mampiova n'inon'inona

a)Rindra kiroaroa hentitra (mitovy ny isan'ny vanimpeo isaka ny andalana)

- Refy paika 1.

Ny teny mivany tokana (oh: a, e, io, fa, mba, ndrao) dia vanimpeo mafy foana rehefa mandeha irery anaty andalana. Mety miova ho vanimpeo malemy izy rehefa any anaty andiana vanimpeo. Ny teboka dia mitovy sanda amin'ny paika mangina.

Ohatra RAha

oMAly niJAly

KA...

niHAritra

Ary niHAfy.

RAha aNIO

hiFAly

aNGAmba

ho TSIky

maHAritra.

Liberty - Refy

paika 2

a/Mitovy hatrany ny isan'ny vanimpeo mafy isaka ny andalana

Ao aNAty

VAtam-PAty MIsy

REny

TSY miTEny

HAtry ny Ela NO

taVEla.

Erika

- Refy paika 4 na 2+2

Ohatra: andalana mihidy - Mahaleontena ny Ampahampisiana isaka ny andalana kanefa mazava ny tiany ampitaina.

Rindra kiroaroa- Refy paika 4

SOlon-NDRAY mba MAnoLOAna SOlon-NDREny

MAhaZAtra:

RAfi-BAto MIkiTOAna,

TAny MEna aMBOny TRAtra

Ny Avana

Ampahany

Fiteny mamiko kilasy faha 3

Régis Rajemisa Raolison takila 50

Andalana mivoha manome andininy mirafitra fehezanteny feno. Rindra kiroaroa - Refy paika 4. Mampiasa vanimpeo mafy voajanahary ary vanimpeo mafy novolena eo amin'ny andalana faha efatra :

- anga-tra sy lolo ---> Anga-TRA sy LOlo

NAnteNAIn-ko PAraDIsa

NY foTOAnaNAO toNTOlo KAnjo

TAny HAY maDIsa

FEno AngaTRA sy LOlo

- Refy paika 6 na 2+2+2 na 4+2

Rindra kiroaroa, Refy paika 6 na Refy paika 2+2+2- Eva ho fanazavana ihany ireo tsipika manasaraka andiana vanimpeo; azonao esorina ireo tsipika anaty andalana ireo TSIkiTSIky/MAnjaMAnja/aNAty FO aNAty SAIna/ho FO noMEna/TI(a)- toKOa
R. Liberty

-Refy paika 8 na 4+4 Izy

mirahavavy.

HAtriZAy FAhaKEliny,/TSY miSAraKA toKOa iRAY

laLAo, iRAY fiTAfy/iRAy faNDRIAna,iRAy fo.

DOX

Ampahany

- Refy paika 10 na 8+2 ka 8 =4+4 na 6+4

TOnga iHAny ny HErin'Andro/TOnga iHAny DIA naNDAlo/TSY taMAna.

TOA vaHIny ZAzaVAo/faHIny vaHIny VAo naTOry/DIA tsy TAna

Liberty.

- Refy paika 12 na 4+4+4

Mba ataovy fanazaran-tena ho fianarana mamorona io LASITRA io.

Sarinteny maroloko/, sarinteny miaina Sarinteny velona/ indraika anefa ...

dia nahantona.

R.L

b/ Rindra kiroaroa foana na dia tsy mitovy aza ny halavan'ny andalana araka ny safidin'ny poeta.

Ohatra

Refy paika 4/2 mifamaly abab

Tabataba lava izao Tsy

mety lany

Gidragidra mankalao

Hatrany hatrany

No manenika ao anatiko.

R. Liberty

Refy paika 4/2 mifamihina abba

Tabataba lava izao

Tsy mety lany

Hatrany hatrany

Hatrao anaty

No mameno ny foko ao

Refy paika 8/4/2/1

Tsy nisy novàna afa-tsy izay namboarina mba hanaraka ny refy paika 8/4/2/1.

Dia tantara ihany sisa/no hany entina manisa

Irony lasantsika irony

Irony androko

Feno jaly

Feno tsiky Irony

izaho naditraditra

Ka...

Indraindray aho tsy hita /sy tsy hay mipitrapitra

Tsisy n'iza mba mijery

F'ao anaty

Irony haizina

Tantara ihany ka tantara,tantara efa voasoratra

Toa lalana efa nosoritana

Tantara ihany ka tantara

Ato am-poko

Ato an-tsaiko

ka...

Toy ny sary

Voarakitra voalahatra...dia nirendrika ho diary Mpanoratra

Fitiavana.

Tanaty Tambajotra serasera 2015.

NGADONA KITELOTELO- RINDRA KITELOTELO- REFY PAIKA MARO MIRAIKA AMINY

Tsiahy.

Tsy dia fitsipipitenenana no atao eto fa Fitsipiky ny HAIFEON'NY TENY (Musique du verbe)

Tsara ho hay ireo tekinika fototra, lafin'ny Haifeon'ny Teny miankina amin'ireo fitsipika fototra ankiroa:

a/ Ny iray miompana amin'ny vanimpeo mafy (voajanahary sy vanimpeo mafy novolena) izay venty fandrefesana andalana,

Ohatra mikasika ny vanimpeo mafy novolena, amin'ny ankapobeny

amin'ny fototeny mivany telo miafara amin'ny ka-tra-na FAntaTRA

daHOlo ny ZAvaTRA laZAIny - VAlaKA aVOkoa ny EriTRA toROvana -

LAsaNA daHOlo ny LAkaNA naNDAlo.

Amin'ny tranga hafa ankoatra ireo dia mbola mihatra io fitsipika io. Izany hoe amin'ny vanimpeo mafy arahana vanimpeo malemy ankitelo misesy.

Ohatra

Amin'ny rehetra ---> A mi n'ny re HE tra no

tena nitenenany-> no TE na NIteNenany

-Hita eto koa fa ny andalana dia mety miatomboka amin'ny vanimpeo mafy na amin'ny vanimpeo malemy iray. Tsy mampiova ny isan'ny vanimpeo mafy isaka ny andalana io.

Ohatra

ZAvatra VEry ny

ZAvatra VEry

- Anaty andalana ny vanimpeo mafy dia arahana vanimpeo malemyiray na roa fara fahabetsany. Raha sendrz misy vanimpeo malemy mihoatra dia mifintina ho vanimpeo malemy iray ireo vanimpeo malemy roa amin'ny fampiasana ny fitsipiky ny Andianjanapeo.

- Anaty andalana, raha toa ny vanimpeo mafy arahana vanimpeomalemy ankitelo dia miova ho vanimpeo mafy novolena ny vanimpeo malemy faharoa

Ohatra

FA nta tra da HO lo -> FAntaTRA daHOlo

- Amin'ny faran'andalana.

Ankoatra izay voalaza etsy ambony, ny vanimpeo mafy dia tsy arahana vanimpeo malemy fa mety arahana vanimpeo moana.

Ohatra

Ireny no olon'ny FO -> zero vanimpeo malemy Fantany

avoKO(a)

ny takona maMO(a)-> (a) no vanimpeo moana sy

resaka fiTI (a)

- Raha misy vanimpeo mafy roa mifanaraka dia mandefitra hovanimpeo malemy ny ankiray.

Ohatra

TAN- TEndroMBOhitra -> tan-- TE ndro MBOhitra.

b//ary ny iray hafa dia ny ANDIANJANAPEO :

Andianjanapeo anaty teny sy amin'ny teny roa mifanaraka.

- Andianjanampeo anaty teny misy ny andianjanampeo atao indraymanononona (synérèse). Ohatra 1/ gina sady mOAna ny fony babangOAna
- Andianjanampeo anaty teny misy ny andianjanampeo atao indroamanononona (diérèse) Ohatra

iREo TEny iREo -> i/R(E/o/ TE/ny /i/RE/o

- T(I/A)/vo

Andianjanampeo amin'ny teny roa mifanaraka.

- Andianjanampeo amin'ny teny roa mifanaraka atao indroamanononona Ohatra:

aza milaLAo Orana

- Andianjanampeo amin'ny teny roa mifanaraka atao indraymanonona. Misy fomba telo. Ohatra 1 mitovy ny zanapeo roa lasan[a a]ny ,-> lasan' any no famaky azy

Ohatra 2 , zanapeo roa indray manonona fantatr[o

a]vy hatrany antsaina toy izao

FAnta[tro A]vy haTRAny (indroa manonona)

na FAnta[TRO A]vy haTRAny (indray manonona)

Ohatra 3 Tsy mitovy ireo zanapeo anefa tsy maintsy alatsaka ny iray

Ohatra

TApak(a e)latra -> TA pa K'E la tra

a/ Mitovy isaka ny andalana ny isan'ny vanimpeo mafy.

Refy paika 1

FAntatro

SAdy

TAkatro

NY Ady

MAfy iZAy

niFAfy

Refy paika 3

Rindra kitelotelo, Refy paika 3

taDIdy ny Any aMPAsana ny

TIAna Efa LO:

ny KIbo NIfoNOsana ny

DAda NIAngoTIAna ny

ZOkiKO niFOsana ny

ZAndry KEly TIAna

Ny Avana

Ampahany takila

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Refy paika 6 na 3+3

Mbola Rindra kitelotelo saingy Refy paika 3+3. Fehezanteny feno no narindra anatin'io refy paika 6 io: na vanimpeo mafy 6 isaka ny andalana:

a-NOfiNOfy SIsa/ aNAOvaKO an-TSOratra ny

MAsoNAO tsy HItako/ NEfa anKAfiziko. taRAfiKO

an-TSOratra/Ary heNOIko an-KIra haNJAry

HOsoDOko/ma RIhiTR'AnkaMAntatra..

Ikaloyna Vony

Ampahany

Rindra kitelotelo, Refy paika 3+3+3.

Ny andalana dia voazarazara telo amin'ny alalan'ny tsipika ankiroa.

Renin-jaza iny/mihazakazaka iny/mitrotro zazakely,

Marary Ibeby kely/ Ibeby tena tiany/naman'ny Anjely!

Ny tebitebim-pony/izany reko izany/he mihasohaso;

Mivavabavaka izy/sady mitomany/mitelin- dranomaso.

Ny Erika

Ampahany- takila 38

Fiteny mamiko. Kilasy faha 3 - Régis. R. Raolison

Ohatra hafa koa

niSEraNA toa TAratra/avy hamangy ny haiziko

Ilay...

Fitia toa volantsinana/tonga hîdona am-poko

Nanjary lasa tsikiko.../nihoby fanambinana Lavitr'oram-baratra/efa

lasa hadinoko.

Sinthya R

Ampahany

Fanamarihana.

Refy paika 3 io kalo io no narendriko ho Refy paika 6_na 3+3.

Raha mivoha ilay andalana dia heverina ho toy ny andalana iray ireo ary mihatra ny fitsipika fototra :

Ny vanimpeo mafy arahana vanimpeo malemy ankiroa dia tokony arahana vanimpeo mafy.

Ohatra

Niserana toa TA ra tra na

mangy ny haizim-pito

NiSEraNA toa TA ra TRA /na MAngy ny HAIzim-PIto ====> Refy paika 4 + Refy paika 3.

Mba hitazonana ny Refy paika 3 dia namboarina ny Refy faharoa ka lasa hoe

Refy paika 3

Niserana toa taratr(a /A) vy hamangy ny aliko

Refy paika 3+3

Niserana toa taratra /Avy hamangy ny aliko.

Raha toa ka vanimpeo malemy telo no manaraka an'ilay vanimpeo mafy dia miova ho vanimpeo mafy novolena ilay vanimpeo malemy faharoa na sarahana teboka telo ireo vanimpeo malemy faharoa sy fahatelo mifanjohy.

Ohatra

NiSEraNA toa TA ra TRA /na MAngy ny HAIzim-PIto ====> Refy paika 4 + Refy paika 3.

Niserana toa tara/TRA na mangy ny aliko

ilay...

Fitia toa volantsinana/avy hidona am-poko

izay

Nanjary lasa tsikiko/ hoby fanambinana Lavitr'orambaratra/

efa tena hadinoko..

Refy paika 12 na 3+3+3+3

Eto misy tsiky/fa sarotra takarina/itsy misy sento/fa mora...angalarina.

Eto misy hehy/tsy afaka samborina/ sns...

b/ Tsy mitovy ny halavan'ny andalana fa antsoina foana ho Rindra kitelotelo - Refy paika a/b

Ohatra

- Rindra kitelotelo mifamaly (abab)

Refy paika 6/3

Lasalasa ihany/ ny tena eritreritra

An-tany fandalovana

Ny fanahiko avy/ kotsan'ny erikerika

Anaty fahalovana

Azonao ampiasaina ny Refy paika 9/3 sns

- Rindra kitelotelo mifanjohy (aabb)

Refy paika 6/3 na 9/3 na 9/6

Ohatra :Refy paika 6/3 atao mifanjohy

Lasalasa ihany/ny tena eritreritra

Lasalasa foana/kotsan'ny erikerika

An-tany fandalovana

Ambony fahalovana.

Rindra kitelotelo mifamihina (abba)

Refy paika 6/3 na Refy paika 9/3 na Refy paika9/6

Ohatra raisina eto Refy paika 6/3 mifamihina

Lasalasa ihany/ny tena eritreritra

An-tany fandalovana

Feno fahalovana

Ny fanahiko avy/ kosan'ny erikerika

Dia azonao raisina ny Refy paika a/b/d anaty Rindra kitelotelo resahana eto.

Fanamarihana.

Raha voafehinao tsara ny RINDRA NGADON'NY Rindra KITELOTELO, dia tsy ho very mihitsy io fiantsana kitelotelo io na dia soratana atao milahatsoratra aza io kalo io

Ohatra

Kalon'i Rado

Ho any ianao kanefa aza ataonao fantany 'zao fahoriako izao. fa aoka hiafina aminy ny ketoky ny jaly nanempoka ny aiko tanatin'ny longoa 'zay namandrihany ahy...

Rado

Ampahany ao amin'ny boky Dinitra fa naravona hanana endrika lahatsoratra. Tsy mampiova azy raha henoina.

Hojerena manaraka eto ny Rindra mandray roa (sady mampiasa ngadona kiroaroa no mampiasa ngadona kitelotelo.)

Betsaka amintsika no tafiditra ao anatin'io sobika be io. Ilaina tandremana ny rindra ngadona dia kanto foana izay voaforona.

FEHEZO MANDRAKARIVA SY FOLAHY HATRANY NY NGADONA KIROAROA SY NY NGADONA KITELOTELO. Manaraka ho azy ny sisa rehetra. Tsy mampiasa ny kidaomiaramita kidaombità na ny taralila ..

..../...

Ranarivelo Rufin.

RINDRA MANDRAY ROA

Sady mampiasa ny rindra kiroaroa no mampiasa ny rindra kitelotelo.

Tsiahy.

Mifampiankina sy tsy misaraka ny Haifeon'ny Teny (,izay lasitra) sy ny Haisary hosodoko atao amin'ny Soratra (izay akora arendrika anaty lasitra isafidianana) Ohatra:

naKImpiKo ny MAsoko - Refy paika3 niVE

tso an'EriTREritro- Refy paika 3 KA na

MIsaVIsa iREry- Refy paika 4

Ity SAri-NAnaHAry - Refy paika 4

TSY ho VIta HOsoDOko - Refy paika 4

Ny Rindra kiroaroa dia avy amin'ny Ngadona kiroaroa manome vondrona ahitana ireto singa ireto:

Refy paika 1na vanimpeo mafy iray isaka ny andalana

Ohatra

Any ho

Any

MIsy

iNDRIsy

VEry

TSIky...

Refy paika 2

Ao aNAty

VAtam-PAty

MIsy REny

TSY miTEny

Erika -

Refy paika 4 - Vanimpeo mafy 4 isaka ny andalana

Ohatra

TSY mba VEro na MBA rangoLAhy

NO maNAfin'aN'IO fasaN'IO

FA ny NOfoko ZAry maNAhy

NO maNDRAkotr'oMAly sy aNIO

JJ Rabearivelo

Ireto misy refy paika vitsivitsy avy amin'ny Rindra kiroaroa azonao atao LASITRA andrendrehana ny haisary hosodoko miteny natao amin'ny alalan'ny soratra.:

Refy paika 6 na 2+2+2

Refy paika 8 na 4+4

Refy paika 10 na 8+2 na 6+4

Refy paika 12 na 4+4+4

Ary ny Rindra kitelotelo avy amin'ny Ngadona kitelotelo dia manome an'ireto singan'ny vondrona ireto:

Refy paika 1

Refy paika 3- Vanimpeo mafy 3 isaka ny andininy

iMPIry NY faNAhiko 'zay

NOraTRAin'iREny no LAsaNA

niRAhiko haNDRAto Aina

TEny Ny Avana

Ramanantoanina

Ampahany takila 64

Fiteny mamiko kilasy faha3:- RR Raolison

Refy paika 9 na 3+3+3

Refy paika 12 na 3+3+3+3

RINDRA MANDRAY ROA MILAMINA

A/ Rindra mandray roa milamina dia ireo manaraka an'ireto fitsipika ankitelo ireto;

1/-Refy paika mifanjohy aabb Ohatra

Any ho any ,- Refy paika2

Misy tany - Refy paika 2

Very lamba mena - Refy paika 3

Very volamena - Refy paika 3

na 2/ Refy paika mifamaly abab

Ohatra

Any ho any misy tany - Refy paika 4

Mbola manantena - Refy paika 3

Lamba maintso handrakotra azy-Rp 4

F'izay no volamena -:Refy paika 3

na 3/ Refy paika mifamihina abba Ohatra:

Any ho any misy tany - Refy paika 4

mbola manantena - Refy paika 3 hery

volamena Refy paika 3

Lamba maintso iandrandrany -Refy paika 4

Vola sy harena

B/ Rindra mandray roa saritaka sokajy 2

Izany hoe tsy manaraka ny fitsika filaharan'ny refy paika mifanjohy na mifamaly na mifamihina fa araka ny nahim-pon'izy poeta. Amin'ny ankapobeny ny refy paika ampiasaina dia ireto telo ireto:

Refy paika 2 na 4 sy Refy paika 3

Refy paika 3 sy Refy paika 4 na 2

Fa maninona no ireo refy paika ireo ihany no raisina? Raha mihoatra an'ireo izy dia RINDRA MANOKANA no anarany.

Ny zava-dehibe dia ny fifehezana ho kanto ny RINDRA NGADONA.

Ohatra

Refy paika 1/2/3/4 Any

iVElany Any iNJAny

KOtro-BAratra VAry

RAraka

TSElaTSElaTR' Afo

Efa mila

Hila

Hananika ny tafo

Tafo Afo lanitra

Sy tsero-ngeroNA mandrangitra

Ady

Anaty hady

HaiziNA tsy laizina...

Any

Ho any...

Injany...

R . Liberty.

Fanamarihana. Momba ny haisary hosodoko an-tsoratra dia misy fomba roa fototra: 1/Mahitsy sy ankolaka

- Haisaryloko mivantana mahitsy tsisy mpanalalana

Ohatra

Mitoto vary i Bozy

-Haisaryloko mivantana an-kolaka

Toy ny olona mitoto vary ny

figodon'ny fandehany

2/ Fampitahana sary mifandrafy

- Fampitahana sary mifandrafy mahitsy na fampitahana sary mifandrafy ankolaka.

Sary mifandrafy na TENY sarinteny mifandrafy. Izany hoe Teny iray ankilany na andaniny dia afaka mifanambady ara-bakiteny.

Ohatra.

Saina vato sy fo lonaka

No nandravany

Ny eritreritra masoandrony.

NB/ ny teny roa tsy tokony hiaraka no hampiarahana dia miteraka saryloko metisy vaovao (mariage du mot concret avec du mot abstrait surtout) ; teny hita vatana ny iray ary teny ankoatrahoatra ny iray.

Ny teny hita vatana roa samy hafa koa dia azo ampirafesina.

Ohatra

Kitay varatra no nentiny nampangotrahany ny eritreriny hotsaka sy valaka.

-Ireo rehetra ireo sy ny tsy àry voalaza dia Fanodinana ny sary ampirafesina ho kanto ho haisary hosodoko kanto vitan'ny soratra irery ihany. Tsy vitan'ny borosin- doko io.

Fehiny

Tsy vao noforonina akory ireo fa efa misy hatry ny ela, tany any amin'ny niandohan'ny poezia tandrefana na tatsinana tany ary efa lasa ERITRERITRA FANDOKOANA IRAISAN'NY MPANAKANTON'IZAO TONTOLO IZAO.

Any amin'ny FAmpivoarana ny HAisoratra MAlagasy , Mianatra poema no hanazavana bebe kokoa an'ireo.

Ny hoe poezia moa dia teny frantsay nogasiana mivoy kolontsaina niaviany. Ao anatin'ireny ireto karazana haisary hosodoko amin'ny teny frantsay : lyrisme, romantisme, réalisme, symbolisme, surréalisme.
Ranarivelo Rufin

NGADONA MANOKANA

RINDRA MANOKANA SY RINDRA AFAKA.

Mampiasa ny Rindra mandray roa misy ny ngadona kiroaroa sy ny ngadona kitelotelo, saingy tsy amin'ny tsanganana kalo fa amin'ny tsivalanany anaty andalana.

Rindra ankitelo no hita ao amin'ny ngadona manokana dia ny Rindra manokana 5 sy ny Rindra manokana 7

1/ Rindra manokana 5 a/

Refy paika 3+2

Andro maina lava/ny eny an-tsaha

Vahatr'aina foana/ ny ao anaty

Eny an-taho ny ainy/mivahavaha Ringidringitra

eny/mandramaty.

R Liberty

b/ Refy paika 2+3

Eny an-tsaha/ny andro maina lava

Ny ao anaty/toa vahatr'aina foana

Mivahavaha/hatreny an-daingo tava RingiTRA

/madiva babangoana.

R . Liberty

2/ Rindra manokana 7 a/

Refy paika 4+3

Fahanterana efa re/mamindro anaty aretiny

Fahanterana efa mbÿ /tsy azon'iza tanana

No sady tsy azonao tambazana/amin'izay fananana

Fa fananana izy manana/efa afo nentiny

R. Liberty

b/ Refy paika 3+4

Ny afo omaly nentiny/no fananana naterany

Tsy azon'iza itsahina/no sady tsy azonao robaina

Fa voninkazo velona/'zay mamelona fahanterany

Mamindro ny tantarany/eny an-tsahan'ny andon'aina

3/ RINDRA MANOKANA MANDRAY ROA

a/ Refy paika 4+3/3+2

Ary hitako fa tsy misy/zavatra maharitra

An-tany fandalovana/ mahafinaritra

Dia mandalo sy mihelina/.Nandinika aho nisaina

Niandry sy niaritra/saingy maina! Fa akory tsisy

mihitsy/toerana sy faritra Lazaina fa tsy

tratrany/lavitra aina!

Dia azonao tohizana ny famoronana anatin'ireo lasitra ireo.

b/ Refy paika 3+4/2+3

d/Refy paika 5/7 na Refy paika 2+3/3+4

e/ Refy paika7/5 na Refy paika 3+4/2+3

sns...

RINDRA AFAKA (Vers libres)

Mbola ao anaty rarinteny hentitra io ary fehezin'ny fitsipika manokany.

Rindra afaka ahitana ny Rindra mandray roa sy ny Rindra manokana.. Ary izay no toetrany ankoatra ny refy paika 1 izay iombonan'izy rehetra.

Ohatra.

Refy paika 1/2/3/4/5/6/7

Teny - Refy paika 1

Nianarako nibada- 4

Nianarako ny Dada- 4

Nahaizako ny Neny- 3

Teny- 1

..../...

Dia nitombo teny/ny fahaizako- 3+2(5)

Haiko ny niteny/toy ireo mpitaizako-6

Nahazatra /tena vantana amiko- 2+3

.....

Moa rehefa ambony/ka azo izay nirina-6

Dia ny an'ny tena/no tsy tiana sy ariana-Refy paika 7 (3+4)

S. Randria

Ampahany

Fiteny mamiko kilasy faha 3

Régis Rajemisa Raolison pejy

29 sy 30

Fehiny

Ny Rarinteny hentitra dia nahitantsika karazana Rindra mitovy na tsy mitovy ny halavan'ny andalana. Ary isaka ireo karazana Rindra ireo dia misy karazana Refy paika milamina na saritaka.

Mikasika ny rima ivelany (amin'ny isaka ny faran'andalana), ankoatra ny miady ngadona dia tokony ho miady rima. Tsy voatery ho miady ngadona anefa. Ny miady ngadona no tena fitsipika hentitra.

Hitantsika ireto

Rindra kiroaroa misy ny Refy paika1,2_4_6_8,10,12

Rindra kitelotelo misy ny Refy paika 1,3, 6,9,12

Rindra mandray roa ahitana ny Rindra kiroaroa sy ny rindra kitelotelo

Rindra manokana milamina

Voahaja hatramin'ny faran'andalana ny Refy paika napetraka arahana.
Ohatra

Refy paika 3+2 na Refy paika 2+3

Refy paika 4+3 na Refy paika 3+4

Rindra manokana saritaka

Araka ny nahim-pon'ny poeta ny fampiasana an'ireo

Ohatra ao amin'ny Refy paika 5 dia ahitana andalana Refy paika : 3+2 arahana Refy paika 2+3 sns

Ohatra iray koa ao amin'ny Refy paika 7 ahitana andalana misy Refy paika 4+3 arahana Refy paika 3+4 sns...

RINDRA MANOKANA 7 (3+4 na 4+3)

Rindra manokana 7 milamina. Voahaja hatramin'ny farany ny Refy paika apetraka

Ohatra : Refy paika 3+4

Iny lalana iny/ mitahiry ny andro omaly Iny

nofiny iny/mbola iny lalana iny

Lalana efa rava/mitahiry tsiky sambatra

Nofy iray mamelana/mbola tsikim-boninkazo.

Ary mbola azonao ampivadiana ireo .

Ohatra: Refy paika 2+3/3+4

Iny lalana iny / mitahiry ny andro omaly

Mbola iny lalana iny/no vita sary anaty nofiny

RINDRA AFAKA (vers libres)

Ary farany ny RINDRA AFAKA ,(Vers libres) izay faritana toy izao:

Ny Rindra afaka dia mbola ao anatin'ny Rarinteny hentitra ary fehezin'ny fitsipika ao aminy.

Ampiasainy ao aminy daholo ny

- Rindra kiroaroa sy ny
- Rindra kitelotelo ary ny
- Rindra manokana

Ohatra

Narindriny avokoa - Refy paika 3

Ary nohidiany Refy paika 3

Tsy nasiany - Refy paika 2

Indrafo - Refy paika 2

Izay rehetra/hetahetam-pony - Refy paika 2+3

Narindriny avokoa - 3

Tsisy izay tavela/ny fanirian'ny andro lasany-3+4

Tsy hay nandrasany Refy paika 2

Dify - Refy paika 1

Dia narindriny... Refy paika 2

Ho jerena manaraka ny momba ny Rarinteny malalaka.

Ranarivelo Rufin.

RARINTENY MALALAKA.

A/ RINDRA MALALAKA .(Vers libérés)

Fehezanteny feno notapatapahana na nozarazaraina ho vondrona ngadona mira andalana ka atao tsanganana tononkalo na apetraka amin'ny endrika lahatsoratra

1/ Rindra malalaka (vers libérés)

a) Fehezanteny tsotra narafitra ho tsanganana kalo. Haisary hosodoko mivantana sy tsotra no arendrika anaty tsanganana kalo araka ny nahim-pon'izy poeta.

Indro ampahana Rindra malalaka noforonin'i Ener Lalandy. Mariho fa eny ho eny misy vondrona ngadona mira andalana mitovy refy paika 3

Ohatra Taona maro
lasa no efa
nifandimby, ka ny
sarisary nentina
nampianatra teny
ambanivohitra.
Indro àry ny rindra malalaka amin'ny endrika tsanganana
II - Ilay vahininy
Tsia,
Tsy ilay vahiny omaly voalazako
intsony.
Fa ireny... dia tantara
sisa no isiany. Taona
maro lasa no efa
nifandimby, ka ny
sarisary nentina
nampianatra teny
ambanivohitra no
mivela hitantara ao
anaty Rova! Ka sady
mitantara izy no
manopy maso

eny amin'ireo vokatra

maro eny an-tsaha. Fa

izaho no ilay vahiny

vahinin'ilay vohitra

vahinin'ny sakaizako

nanasa ahy hamangy

ny akany vao naoriny.

Ener Lalandy

Ampahany nisintonina tao amin'ny boky "An-tsaha" nosoratany takila 15-16

b) Fehezanteny tsotra ahitana tamberinteny sy tamberina rafitr'andalana na rafitr'andininy

Ohatra iray ity kalo nosoratan'i Harilala Ranjatohery ity:

Nandramako nohenoina ny fidobodoboky ny foko eo am-

piandrasana ny hivelaran'ny voninkazo iray

Nandramako nohenoina ny firohondronan'ny rian-drako

eo ampanantenana ny entom-pofomanitry ny felana

tanora.

Dia reko ny ao anatiko

mientanentan'ny amponga tsara henjana

Reko ny ao anatiko misasasasa siokan-tsodina

mampiara-peo. Reko ny ao anatiko milamako

fivoy miadidy lakana

Ary hitako ny rako mihoa-tsisiny manorika ny

nofoko afindran'ny rivotry ny maraina ho ery

amin'ny voninkazo iray mamontsina.

Ranjatohery Harilala

Ampahany nosintonina tao amin'ilay tambatra takila milohanteny hoe ",Masom-bolana"

KALO MILAHATSORATRA (poème en prose)

a) Fehezanteny tsotra ahatsapana rindra ngadona sy haisariloko na haisary hosodoko miendrika AMPAHAMPISIANA fohy (séquence de vie) na Ampahampiainana fototry ny TANTARA FORONINA (Filazalazanjavatra na sady Fitantarana na sady Resaka ifanaovana na sady Rohimpisainana.)

Ny ngadona dia miendrika tamberinteny sy tamberin-drafitra. Ao koa ny lokon-janapeo sy lokon-drenifeo.

Ohatra : Rohimpisainana manana endrika kalo milahatsoratra nosoratan'i Rakotoson Emeralda ity:

Ry Fanadinoana! Ry Fanadinoana!...Mitady anao eny imoron'ny alina aho ka mikatsaka anao hatreny anatin'ny fahanginana! Nefa indrisy!

fa arakaraka ny hanatonako anao no handosiranao ahy, ary arakaraka ny hitadiavako anao no hiafenanao ny tavako! Ry Fanadinoana! Aiza no ahitako anao? Ry Fanadinoana! Aiza no itoeranao?

Rakotoson Emeralda

Ampahany

Takila 114 Fiteny mamiko kilasy

faha 3 - R R Raolison.

b) Fehezanteny tsotra sy feno ahatsapana ny Haifeon'ny teny sy Haisary Hosodoko an-tsoratra.

Ohatra : Ampahampisiana nosoratan'i Edmond Ravalison. Fiteny mamiko kilasy faha3 - takila 126.

Dia nisoka tery amin'ny faravodilanitra taza-maso ilay sahafa volamena tsy miangatra. Tsy nahalava oroanana ny tany ny lamba maintin'ny alina fa nalaky sarona izy. Efa dify ela ny "tsy ahitantsoratr'omby" fa eo amin'ny loha tory indrindra tamin'izay. Ngaly sady ngizina ny haizin'ambanivohitra fa tsy mba nananajiro varatra hamotsiana azy iretsy mpamboly mandadiana. Nanjaka tanteraka ny fahanginana, satria tsy afaka nanongana azy eo amin'ny fiketrahany na ny angely basivava na ny siokam-borona diso akany. Manomboka ho renoka i Sakambahiny!
Edmond Ravalison

Ampahany- takila 126 Fiteny

mamiko kilasy faha 6 R R

Raolison.

LAHATSORATRA POETIKA (prose poétique)

Ito dia ampahana sombimpiainana (récit) amin'ny ankapobeny na kalo milahatsoratra nitarina ka manana endrika Rindrana kalo sy Rindrana hosodoko.

Ohatra ho raisina eo amin'ny sorakanto malagasy ity nosoratan'i Ranarivelo Roel ity ahitanao ny Filazalazanjavatra sy Fitantarana ary ny rohimpisainan'ny mpanoratra miditra an-tsehatra. Ampahany izy ity no aseho eto:

Salohy sy ny tontolony no lohateniny "Nandalo

teo aho...

Tsy nihantsy ny toerana sy ny vanin'andro hamongatra ny tahirintantarany akory. Fa ny omaly mamelona endrika sy feo ao amin'ny tadidy , ny teniny mampita hery teo am-pandraisan-tanany ahy no nampivily lalana ahy.

" Mahombiaza anaka, tafità! soa!"

Fa adidy koa ny fahatsiarovana: adidin'ny fisiako teo amin'ny fisiany.

Nandalo teo aho...

Hitako ny fivalampatry ny tanàna ivan' Ambatonakanga, ny firentirentin'ny tranobe mijoalajoala, ny figodanan'ny arabe mahitsy..
(...) Tontolo mamirapiratra. Tontolo mikotaba. Tontolo mihetsiketsika(...).

Hitako koa ny firafitry ny rihan-trano iray (...) rindrina efa vasoky ny taona maro nitsanganany. Tafo fanitso kikisan'ny harafesina.Lavarangana efa mihefakefaka valin-girodona.(...)

Maizina sy mihiboka ny efitra. Efa antitra toy ny valin-tafo ny gorodona. Miendakendaka ny temitra amin'ny rindrina.(...) Azo isaina ny fanaka amam-,pirongony misy ary efa tranainy avokoa : latabatra iray sy seza vitsy efa konka no eo am-pidirana; latabatra kely iray hafa misy ny fitaovam-pahandroana sy fisakafoanana ifanilan'ny siniben-drano.(...). Tontolo

manjombona. Tontolo mangina. Tontolo tomandavam-piaina. Tontolo mihiboka. Tontolo mijanona ho tranainy.

Nandalo teo aho...

Nisy endrika teo amin'ny toerana samy hafa nitamberina tao an'eritreritro: i Salohy sy izay fantatro ho niara-niaina taminy tao anatin'io tontolony io ihany. I Salohy vao voalohany nahalalako azy:
(...)

Tsaroako efa nilaza efa taizan'aretina nandritra ny dimby ambin'ny folo taona izy..ary efa nibaboka leom-panafody... Manamarika izany ankoatra ny fahanterany anakaikezana ny faha valopolo taona, ny toetr'endriny: hodii-tava makiana, takolaka mihakempaka, maso somary ranga (...)

Nandalo teo aho...

Nisy rivo-piainana hafa nitsoka tao amin'ny efi-pahatsiarovako : i Salohy sy ny fiainany anaty.. tantara itampodian'ny eritreriny mazàna.
Dia tantara tiany handosirany kanefa zary toerana iereny..

ny mavesatra indrindra : " indroa maty vady aho ary indroa rava harena." hoy izy tamin'ny fo maratra. (...)

Tsy tiako ,hoy izy, ny mamohafoha ny lasa. Saingy rehefa mahita dia mahatsiaro..

Nafeniny olona ny tranony...

Tontolo anaty kelikely finoana ny amin'ny lalana diaviny sy ny fotoana isiany...Izay no tsaroako teo amin'ny tontolo anatin'i i Salohy.

Nandalo teo aho..

Nampahhhatsiaro ahy ny asa vitany sy ny zava-bitany... fa tsy olona mikombona ho an'ny tenany samirery (izy) fa manana tontolo mivelatra sy mamokatra ety ivelany i Salohy: NY ASASORANY!

Tsy ny asasoratra novokariny ihany no nananany firaiketam-po fa ny ny sehatra iasan'ny zavakanto lalainy koa. ...iray amin'ireny ny UPEM..

(...) Tontolon-javakanto....Tontolo mivelatra amin'ny iray rà aminy sy ny fireneny...Tontolo ivelan'ny izy faharoa.

Nandalo teo aho

Tsy nihantsy ny toerana sy ny vanin'andro hamongatra ny tahirintantarany akory. Fa ny omaly mamelona endrika sy feo ao amin'ny tadidy , ny teniny mampita hery teo am-pandraisan-tanany ahy no nampivily lalana ahy.

" Mahombiaza anaka, tafità! soa!"

Fa adidy koa ny fahatsiarovana: adidin'ny fisiako teo amin'ny fisiany.

Ranarivelo Roel.

Ao anatin'io Ampahana sombimpiainana io no ahafahanao manovo ny atao hoe HAIFANORATRA manana endrika KALO MALALAKA.

Ranarivelo Rufin

Fehiny

Ny kalo milahatsoratra endrika 1 dia ampahampisiana tsotra (lahatsoratra foronina) saingy voarindra sy voakaly , mety iray amin'ireto: Filazalazanjavatra (description)- Fitantarana (narration)Resaka ifanaovana amin'ny tena na amin'ny hafa (dialogue, monologue)- Rohimpisainana (pensée). Azo lazaina fa toetra fototra niorenan'ny Tantara foronina maoderina.

Ny kalo milahatsoratra endrika 2 dia ampahampisiana manaraka ny toetran'ny kalo eo amin'ny lafiny haifeon'ny teny sy ny lafiny haisary hosodoko atao amin'ny soratra.

Ny lahatsoratra poetika (prose poétique) kosa indray dia ampahampiainana ,(lava noho ny kalo milahatsoratra ary fohy noho ny sombimpiainana). Miavaka ao ny mahakanto azy eo amin'ny lafiny haifeon'ny teny sy eo amin'ny lafiny haisary hosodoko). Vitsy ny mpanakanto soratra manana an'io HAIFANORATRA KANTO maneho ny ",iziny" io.

TSY IANARANA NY HAIFANORATRA FOTOTRA IZAY IZIN'NY POETA MIVELATRA SY MAMONY ANIVON'NY SORATRA. AZO IANARANA KOSA NY HAIFANORATRA FANAMPINY NOTSOAHINA AVY TAMIN'NY TRAIKEFAN'IREO POETA SY AVY TAMIN'NY TEKINIKAN'NY FOMBA FANORATRA LAHATSORATRA FORONINA.

Tiahivina fa ny Rarinteny malalaka ahitana an'ireto:

- Rindra malalaka (vers libérés)
- Kalo milahatsoratra (poème en prose) - Lahatsoratra poetika (prose poétique)

dia Teboka sy faritra iombonan'ny Poezia na kalo sy ny Tantara foronina sy ny namany

- Tantara foronina (Roman)
- Sombintantara (Nouvelles)
- Sombimpiainana (récit)
- Ampahampiainana : kalo milahatsoratra na lahatsoratra foronina (poème en prose na composition)

Ranarivelo Rufin

RARINTENY MANDRAY ROA.(Rarinteny hentitra sy Rarinteny malalaka no ampiasaina amin'io ary antsoina hoe Rindra Bemiray ny Rindra azo avy amin'ireo

1/ Rindra bemiray manana endrika tsanganana kalo

Rindra ankiroa no mameno azy ao dia ny Rindra afaka avy amin'ny rarinteny hentitra sy ny Rindra malalaka avy amin'ny Rarinteny malalaka. Mety misy miady rima eny an-tsefatsefany eny, rima anatiny sy rima ivelany, ngadona anaty sy ngadona ivelany.

2/ Rindra bemiray ihany koa no narafitra ho lahatsoratra. Rindra ankiroa no mamatotra azy ao dia ny Rindra mandray roa sy ny kalomilahatsoratra.

RARINTENY FENITRA

FANAZAVANA MIALOHA

Raha mbola ANDRANA (natao hotovonana sy hotovanana sady natao hanesorana sy hampiana ny tambatratakila nanaovana ny Rarinteny malagasy tamin'ny 01 Janoary 2016, dia Rarinteny Fénitra amin'ny alalan'ity Dingana ity kosa no kasaina apetraka eto ho an'ireo izay liana amin'ny Fampivoarana ny Haisoratra Malagasy na ny mitombona kokoa dia ny FAmpivoarana ny SOrakanto MAlagasy.

Fintinina fohy àry ny lalana nizorany sy ny drafitra narahany.

IREO LALANA NIZORANA..

1/ - Niainga tamin'ny asa fikarohana nataon'i Régis Rajemisa Raolison sy Rabearifeno Albert nanoratra an'ilay bokikely milohateny hoe Rarinteny ary ny boky " Haintenin'ny Ntaolo " nangonin'i François Rakotonaivo ny fikarohana natao . Nosedraina tamin'ireo asasoratr'ireo poeta tanora vao misondrotra tamin'ny taona 2015 ireny ka nanaovana nyi Tambatra takila andrana tamin'ny taona 2016 mbola nasiana fanitsiana sy kitika maro taty

airiana . Ary izay no loharano nipoiran'ity Boky nomerika Dingana hihoaran'ireo zandry ao aoriana ity. Fa izay no lalan'ny Fampivoarana ny Sorakanto.

Niraisan'izy mirahalahy ireo (R. R Raolison sy Rabearifeno Albert) fa ny VANIMPEO MAFY NO VENTY FANDREFESANA ANDALANA rehefa mamorona kalo na poezia. Ary voamarina ao amin'ny Haintenin'ny Ntaolo izany. Vanimpeo mafy voajanahary raha tsindriana kokoa. Vanimpeo mafy arahana vanimpeo malemy iray na vanimpeo malemy roa na vanimpeo malemy telo aza (izay nametrahana petra-kevitra ho vahana) ohatra:

TRAno RAva>vanimpeo mafy voajanahary arahana vanimpeo malemy iray ba NJI ni na> vanimpeo mafy voajanahary arahana vanimpeo malemy roa

FA nta tra da HO lo> vanimpeo mafy voajanahary arahana vanimpeo malemy telo.

Tamin'ireo kalo maro voasoratr'i Dox sy ny toa azy dia nahatsapana an' ireto trangan-javatra ireto:

- a/ Vanimpeo malemy miova ho vanimpeo mafy

Fitsipika: ny "ka" "tra" "na" izay vanimpeo malemy faharoa ao amin'ny teny mivany telo izay mbola arahan'ny teny manomboka amin'ny vanimpeo malemy dia miova ho vanimpeo mafy antsoina hoe VANIMPEO MAFY NOVOLENA.

Ohatra

FA nta (TRA) da HO lo ny ZA

va (TRA) ta TE ri ny

- b/ ary vanimpeo mafy voajanahary miova ho vanimpeo malemy.

Fitsipika: Raha misy vanimpeo mafy anankiroa mifanaraka dia mandefitra ho vanimpeo malemy ny iray

FA RA ha ta FI ta A ho> fa RA ha ta FI ta A ho.

BE KI bo TSY ma NA vy > be KI bo TSY ma NA vy HO no i VO ni ZO ngo

TAN-DRIngiRIngy > TAN- dri ngi RIngy

TAN-TEndroMBOhitra > TAN-te ndro MBO hi tra

Haintenin'ny Ntaolo

Lah 174 - ampahany

-d/ Ahoana ny fomba entina manazava an'izany.? Mety izay angamba ny nametrahana ny raikipohy rotinina Kidaomiaramitakidaombitàh na koa taralila sns...

Ohatra:

Rindra kiroaroa- Refy paika>8 na 4+4

Ny zava-kiNE-ndri-ny /-dia FAntatra ihany Ny

lasa naVE-la-ny /-dia TAkatra hatrany Ny lasa

naE-li-ny-/ dia LAtsak'am-pony Toa vanja naLE-

vi-ny/ tsy ZAkany intsony Fanamarihana.

1/ Tranga manokana no miseho eto: ny Vanimpeo mafy dia arahana vanimpeo malemy telo ary izay vao arahana vanimpeo mafy. Mifanandrify tsara ny toeran'izy ireo ao amin'ny tsanganan'ny andalana. Ohatra ny lasa na [VE la ny dia LA]tsakabam-pony.

2/ Tsy maintsy natao mifanitsy ny toeran'ny vanimpeo mafy arahana vanimpeo malemy telo manomboka amin'ny andalana voalohany ka

hatramin'ny andalana farany vao voatana ny ngadon'ny kidaomiaramita kidaom-mbitàh

- e/ Farany, ny teny mivany tokana raha mandeha irery anatyandalana (refy paika 1) dia vanimpeo mafy foana fa rehefa anaty andianteny dia mandray roa
- :na izy mijanona ho vanimpeo mafy,
- na izy miova mandefitra ho vanimpeo malemy.

2/ ANDRANA teo amin'ny Tekinika famoronana poezia (tambatra takila ny 01 janoary 2016)

Napetraka ho anankitelo ny sokajina rindra (vers) dia - ny rindra manara-dalàna (vers réguliers,) - ny Rindra afaka (vers libres)

Ao anatin'ireo no misy ny

- andalana mihidy na
- andalana mitafitafy (enjambement - vikina- sy rejet -tsipy) ary ny
- andalana mivaha na mivoha
- ary ny Rindra malalaka (vers libérés) izay tsy fehezin'ny fitsipiky nyRarinteny Hentitra saingy fehezin'ny fitsipiky ny Rarinteny Malalaka.

Anaty Rarinteny malalaka dia ahitana an'ireto:

- Rindra malalaka (vers libérés)/Na/Fehezanteny feno no nozarazarainavho vondrona ngadona (groupes rythmiques)/ narafitra ho tsanganana kalo izay mety ahitana rima ivelany na tsia na tsindraindray eny an-dalana eny.

- Kalo milahatsoratra (poème en prose) . Mety kalo amin'ny Haifanoratra kanto na mety ho lahatsoratra foronina (cimposition) ahitana haifandrindrana asasoratra.
- Lahatsoratra poetika (prose poétique).

Napetraka tao ihany koa fa ny fototra dia ny fahaizana manavaka ny vanimpeo mafy amin'ny vanimpeo malemy eo amin'ny fampiasana ny teny sy fototeny, ny sampanteny sy kambanteny ary ny teny miverindroa sy ny teny vahiny nogasiana.

Ohatra: toeran'ny vanimpeo mafy

a) Ao amin'ny Fototeny mivany roa:

- Amin'ny ankapobeny dia ao amin'ny vanimpeo voalohany no misyny vanimpeo mafy voajanahary.

Ohatra:

TE ny - LA sa -

Amin'ny tranga manokana dia ao amin'ny vanimpeo faharoa no misy ny vanimpeo mafy

Ohatra,amin'ity fototeny fototra tsy ahazoana sampanteny ity (mety teny vahiny fahiny nogasiana) zo- MÀ -

- Ao amin'ny Fototeny mivany telo:

Amin'ny ankapobeny dia ao amin'ny vanimpeo voalohany no misy ny vanimpeo mafy voajanahary.

Ohatra:

FA nta tra - LA li na -

Amin'ny tranga manokana dia ao amin'ny vanimpeo faharoa no misy ny vanimpeo mafy Ohatra,:

ta LA ta - la LÀ na - ta NÀ na -Ao

amin'ny fototeny mivany tokana:

Mandrakariva dia vanimpeo mafy foana ny teny mivany tokana rehefa izy mandeha irèry anaty andalana Refy paika 1.

Ohatra

Mafy ny rivo-nitsoka - Refy paika 3

Fa...- Refy paika 1

Ny fony tsy taitran'ny dona - Refy paika 3

Mandray roa kosa izy rehefa tafara-dia anaty andian-teny. Izany hoe indraika vanimpeo mafy ary indraika vanimpeo malemy.

Ohatra:

mba fo sy rà ve? mba FO sy RA ve ?

Fanampiny: Vanimpeo mafy ao amin'ny sampanteny sy kambanteny, teny miverin-droa sy teny nogasiana,

Ho jerena amin'ny antsipiriany ao amin'ny velakevitra.

Ranarivelo Rufin

NGADONA NOTSOAHINA TAO AMIN'NY HAINTENY

- Sarotra ny tsy handalo handinika ny hainteny eo amin'ny tantaran'ny kalo na poezia malagasy ; fandinihana ny Haintenin'ny Ntaolo nangonin'i François Rakotonaivo ka nahitana sy nahatsapana an'ireo karazana NGADONA efa nampiasain'ireo poeta sasantsasany fahizay:

° tao ny Refy paika izay ngadona ivelany (andalana miady

ngadona) ohatra

NObaNJIniny

NOfiHIniny

° tao Ny Ngadona anaty toy tamberimpeo sy tamberinteny (tsilalaompeo sy tsilalaon-teny) ary tao koa ny tamberin'andalana

° tao koa ny faingo (paozy) eny an-tsefatsefaky ny andalana izay voamariky ny maripiatoana midika ho paika mangina sy firafitry ny fehezanteny (césure syntaxique)

° tao koa ny rima ivelany sy ny rima anatiny izay mbola ngadona ihany koa.

Nivoaka avy tamin'io ny RINDRA-NGADONA eo amin'ny kalo hentitra sy kalo malalaka. Ho jerena manokana ao aoriana kely.

Fa ambonin'ireo rehetra ireo dia ireto Ngadona anankitelo ireto:
a/Ngadona kiroaroa : Refy paika {1,2,4,6,8,10,12,...}-

Ohatra

Refy paika 2

Izoky nihanta

Nahazo voasary

Izandry niangola

Nahazo akondro.

Refy paika 4

Sodokan'akora/ ka maty an'ady

Tsontsam-paika/ka matim-bela

Tsontsan- kaotra/ ka zary hazaka

Tsontsam-pitia/ka votso-droa.

Haintenin'ny Ntaolo lah 156

Ampahany

Refy paika 6 na 2+2+2 sy Refy paika8 na 4+4

b/Ngadona kitelotelo : Refy paika {1,3,6,9,12,...}

Ohatra

Refy paika 3

iaNAO tsy LAny DOka

iZAho tsy LAny REhaka

ianao tsy lany zara izaho

tsy lany tandrify ianao

masaka am-bava izaho

matavy an-dela. koa...

Samia masina an-taniny

Haintenin'ny Ntaolo

Lah 133

Ampahany.

Refy paika 6 na Refy paika 3+3

NEfa TEny FOAna/iZAny Ahy iZAny/FA tsy VItan'Olona

Afa- TSY ianaREO/ IzaHAy ry DAda/Iza HAy ry NEny

Haintenin'ny Ntaolo

Lah 178

Ampahany

d/Ngadona manokana: Refy paika {1,5,7,....}

Ao amin'ny Hainteny ny ngadona manokana dia hita ao amin'ny kisendrasendran'andalana anivon'ny ngadona kiroaroa sy ngadona kitelotelo

Ohatra

Refy paika 5 - na Refy paika 3+2 na 2+3

Refy paika7 - na Refy paika 3+4 na 4+3

Teo amin'ny lafiny sarinteny (teny andikana ny 'image" na Haisaryloko na Haisary hosodoko moana (izay vitan'ny borosin-doko jinerin'ny maso mivantana) na Haisary hosodoko velona (izay vitan'ny soratra ka azonao sary an-tsaina toy ny horonan-tsary na film) dia tao ny

- Sarinteny mivantanaOhatra:

- Sarinteny an'ohatra na an-kolaka

Ohatra

-Sarinteny misarina tantara kely

- Sarinteny mifandoko ka manome haisariloko ankoatrahoatra

Ohatra

Marihana fa maro ny fomba fanaovana saryloko amin'ny alalan'ny soratra. Ohatra ankiray: ny sary ihany no ampirafesina entina manoritra sy mandoko endri-tsary iray (fampiasa izy io aminlny kalo ankoatrahoatra na surréalisme)

-3/ Faribolana FA.HA.MA.

Tsy fikambanana fa Fihaonana ahafahana mifampizara traikefa sy fikarohana mifototra amin'ny fampivoarana ny sorakanto malagasy.

Nandalo teo amin'io faribolana FAHAMA io ireo tanora mpanoratra vitsivitsy manodidina ny taona 1980,: FAmpivoarana ny HAisoratra MAlagasy.

Tao no nifaneraserana tamin'ireo karazana ngadona kalo na poezia sy karazana haisaryloko fanao, hita tao amin'ireo sorakanton'ireo poeta vahiny, indrindra indrindra ireo kolontsaina tandrefana nolovaina toy ny " lyrisme, romantisme, réalisme, symbolisme, surréalisme", .izay nolovain'ireo mpahay sorakanto malagasy . Misy foana moa ny haisaryloko iombonan'ny fo amam-panahin'izao tontolo izao.

Misy ny TEKINIKA omban'ny fitsipika ankapobeny mifehy azy ireny

- ny haifeo entin'ny teny
- sy ny fanaovana saryloko miaina na saryhosodoko amin'nyalalan'ny SORATRA.

Tsy hadino tanatin'io vanimpotoana io i Rahajarizafy Rémi, tonian'ny fanoratana tao amin'ny gazety Vaovao izay nifandray akaiky tamin'ireo tanora mpanoratra tanaty sy ivelan'ny Fahama ka nanely tanatin'io gazety io ny sorakanton'izy ireny.

Toraka izany koa ireo gazety hafa toy ny gazety Atrika, ny gazety Dina, ny gazety Ketaka, ny gazety Imongo vaovao, ny gazety boky Sakaizan'ny Tanora sns...

Mbola tao amin'io FAHAMA io ihany koa no niadian-kevitra ny momba ny kalo miady ngadona sy miady rima.

Hoy i Ramy Rafalindranto tamin'izany. Poeta isan'ny sarotiny teo amin'ny poezia miady ngadona sy miady rima. Kanefa niaiky izy fa na tsy miady ngadona aza ny kalo dia misy rindra ngadona. Hoy mantsy izy "Misy tononkalo tena miady rima fa tsy ao mihitsy ny miady ngadona KANEFA rehefa antsain'ny mpahay azy dia tena miaina sy misy RINDRA-NGADONA."

Marina izany rehefa mivaha ny andalana ary hita dindo ao ny ngadona kiroaroa sy ny ngadona kitelotelo sy ireo Faingo (pause) eny an-tsefatsefany eny. TSY MIADY NGADONA FA MISY RINDRANGADONA.

Mipetraka anefa ny olana rehefa tsy voafehy ny Tekinikan'ny Rindra Ngadona.

Nisy boky angona kalon'ireo poeta vitsivitsy sy sombim-piainana nosoratan'i Ramy Rafalindranto no nivoaka tamin'io vanimpotoanan'ny Fahama io (Tsy fikambanana fa faribolana fihaonana). Vy nahitana an'io boky milohateny " ANGAROA" io i Herizà Ratahiana na i Ranjatohery Harilala.

- 4/ Fandinihana an'ireo Asasoratr'iireo poeta telo fanta-daza: JJ Rabearivelo, i Dox ary i Rado

a/ JJ Rabearivelo : mampiasa ny rindra manara-dalàna mifantoka amin'ny vanimpeo mafy voajanahary raha resaka kalo hentitra. Io dia azo avy amin'ny Hainteny sy fandraisana ny rarinteny frantsay nosedraina tamin'ny teny malagasy ka nanome rarinteny malagasy nentina nandrafitra ny kalo malagasy. Vanimpeo mafy no venty fandrefesana andalana.

Izy ihany koa dia efa nampiasa ny Rarinteny malalaka namoahany ny kalo milahatsoratra (poème en prose)

Ohatra eo amin'izy ireny izay hita ao amin'ny "Saiky nofy" sy ny " Nadika tamin'ny alina"

b/ Dox ; Toraka izany koa i Dox saingy miditra amin'ny venty fandrefesana andalana nanampy ny vanimpeo mafy voajanahary dia ny VANIMPEO MAFY NOVOLENA. Norasarasainy mihitsy ny teny isaka ny andalana ho vanimpeo ho vanimpeo mafy sy vanimpeo malemy. Napetrany tsara ny fampiharana ny fitsipika mifehy ny Andianjanampeo anaty teny sy mampitohy ny teny roa mifanjohy.

Ohatra

Rako-pelaNA ny paiso

Mavokely ranoray

Dox

Azonao raisina ireto boky roa nosoratany : Foliala sy Izy mirahavavy.

Ranarivelo Rufin

RARINTENY FENITRA

Tohiny

- 4/ Fandinihana an'ireo Asasoratr'iireo poeta telo fanta-daza: JJ Rabearivelo, i Dox ary i Rado a/ JJ Rabearivelo : mampiasa ny rindra manara-dalàna mifantoka amin'ny vanimpeo mafy voajanahary raha resaka kalo hentitra. Io dia azo avy amin'ny Hainteny sy fandraisana ny rarinteny frantsay nosedraina tamin'ny teny malagasy ka nanome rarinteny malagasy nentina nandrafitra ny kalo malagasy.

Vanimpeo mafy no venty fandrefesana andalana.

Izy ihany koa dia efa nampiasa ny Rindra malalaka amin'ny endrika lahatsoratra (poème en prose).

Ohatra eo amin'ny Rindra malalaka amin'ny endrikaclahatsoratra antsoina hoe "poème en prose" nataony izay hita ao amin'ny "Saiky nofy" sy ny " Nadika tamin'ny alina"

b/ Dox ; Toraka izany koa i Dox saingy miditra amin'ny venty fandrefesana andalana . Nampiany ny vanimpeo mafy voajanahary ka nametrahany VANIMPEO MAFY NOVOLENA izay tsy hitan'ireo mpikaroka teo aloha. Na dia tsy nohazavainy aza io dia hita tao anatin'ny sorakantony.

Ohatra

Rako-pelaNA ny paiso

Mavokely ranoray

Dox

. Manana na anjara asany lehibe koa teo amin'ny sorakanton'i Dox ny fitsipiky ny andianjanapeo anaty teny (diérèse sy synérèse) sy ireo andianjanapeo mampiray teny roa mifanjohy.

Tao amin'ireo no nanavahana ny vanimpeo mafy voajanahary sy vanimpeo mafy novolena.

d/ Rado

Noraisin'i Rado ny lamina navelan'i Dox tao amin'ny asasorany na ny fampiasana ny vanimpeo mafy novolena anampiana ny vanimpeo mafy voajanahary.

Saingy navelan'i Rado hibahana toerana bebe kokoa ny vanimpeo mafy voajanahary hany ka mora vakiana sy mora voarain'ny fo sy saina amam-panahy ny kalony , tsy misy mikitoantoana fa misosa.

- Ireo rehetra voalaza ireo no nampihaonina tamin'ny asasoratr'ireotanora vao misondrotra nanomboka ny taona 2015 nanoratana an'ilay tambatra takika " ANDRANA- TEKINIKA FAMORONANA TONONKALO MALAGASY ka hatramin'izao (taona 2025).

Marihina fa tsy mbola nitsangana ny RARINTENY IOMBONANA hatreto.. Ganagana milomano ny mpahay sorakanto eo amin'ny famoronana KALO na poezia na tononkalo ka mbola samy manao izay saim-pantany.

- 5/ Nanomboka ny taona 2015 ka mandrak' ankehitriny dia mbolanojerena ireo andiana kalo noforonin'ireo vitsivitsy miavaka tamin'ny
maro - Izay vao norafetina ho tambatra takila faharoa , mbola ANDRANA na DINGANA ho RARINTENY FENITRA eo amin'ny lafiny Haifeon'ny Teny sy Haisaryhosodoko atao amin'ny soratra.

Ranarivelo Rufin.

ANDIANJANAMPEO

Ny asongadina eto dia ny fitsipika mifehy

Ny ANDIANJANAPEO Anaty teny îzay

ahitana ny

andianjanapeo indray manonona (synérèse)

Ohatra

andianjanapeo indroa manonona (diérèse) Ohatra

ny RAmbi A zi NA no MAmeroVEro Rp 2+3 - manahirana ny rindra ngadona raha atao vanimpeo mafy novolena ny teny mivany tokana NA

ny RAmb(i À)zi na no MAmeroVEro - Refy paika 4

Amin'ny ankapobeny rehefa ilay zanapeo faharoa no iharan'ny tsindrimpeo dia atao indroa manonona izy ireo. Izany hoe vanimpeo ankiroa

Fanamarihana . Raha arahana vanimpeo malemy telo ny vanimpeo mafy KA teny mivany tokana ilay vanimpeo malemy fahatelo dia tsy mihatra ny fitsipika fototra. Avy hatrany dia miantsampy amin'ny vanimpeo manaraka azy ny tsindrimpeo (mety vanimpeo mafy io na mety vanimpeo mafy novolena) . TRANGA MANOKANA IO..Ankoatran'io dia ny fitsipiky ny Andianjanampeo amin'ny teny roa mifanjohy no mihatra.)

Ary ANDIANJANAPEO MAMPIRAY TENY ROA mifanaraka na mofanjohy ahitana ny

andianjanapeo mampiray ny vanimpeo roa ho anankiray Ohatra

ma TE s(a a) N(IE a) ho Fanazavana

s(a a) -> vanimpeo roa lasa vanimpeo iray

mate[s'a]nie a N(IE - A) ho

HO ma n(a- a) MO nta na lah

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Fanazavana - Raha misy vanimpeo mafy roa mifanaraka dia mandefitra ho vanimpeo malemy ny ankiray. Eto ny "a" ao amin'ny aho no lasa vanimpeo malemy izay voasinton'ny "IE" hanjary vanimpeo iray. Haintenin'ny Ntaolo lah 151

andianjanapeo mahaleontena indroa manonona

Ohatra

I za I ny /alohanao iny?

A sa I ny / fa tsy tratrako

Haintenin'ny Ntaolo lah

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Ankoatran'io dia hohalalinina ny lohateny RINDRA-NGADONA. (mifanohitra amin'ny miady ngadona sy miady rima).

Ampiasaina izy io na eo amin'ny Rindra hentitra (vers réguliers et vers libres) anaty andalana mivaha sy ny Rindra malalaka (vers libérés) tsy fehezin'ny Rarinteny hentitra.

Ranarivelo Rufin

RARINTENY FENITRA

Tsiahy.

Mandray roa ny famaritana ny Rarinteny:

1/ Ny Rarinteny dia teny norariana ho andalana tononkalo na poezia na kalo ka manome ny Rarinteny Hentitra

2/ Ny Rarinteny koa dia teny norariana ho andalana lahatsoratra ka manome ny Rarinteny malalaka

3 / Ny maha fenitra azy na ny maha klasika azy dia Rarinteny apetraka ho modely miaraka amin'ny fitsipika famoronana.

Fehiny, ny Rarinteny fenitra dia fitambaran'ny Rarinteny fenitra hentitra sy Rarinteny fenitra malalaka.

Ho jerena manokana ato ny fanazavana an'ireto:

- Rindra afaka ahitana ny ngadona kiroaroa sy ny ngadona kitelotelo ary ny ngadona manokana

1/ Ngadona kiroaroa, Rindra kiroaroa ahitana

- Refy paika 1,2,4,6,8,10,12

Ohatra - Rindra kiroaroa ,Refy paika 6 na 2+2+2

Tonga foana/teny ho eny/ny nofinofiny

Tonga hatrany/anaty teny./ny rediredin y

Liberty

2/ Ngadona kitelotelo, Rindra kitelotelo, ahitana

- Refy paika 1,3,6,9,12

Ohatra- Rindra kitelotelo, Refy paika 6 na 3+3

Tonga foana hatrany/ anaty torimasony

Ny nofy mirenireny/an-tsahan'ny rediredin y

Liberty

3/Ngadona manokana

- Rindra manokana 5 sy Rindra manokana 7

Ohatra - Rindra manokana 2+3

Tonga hatrany/anaty torimasony

Ny nofinofiny/efa rediredin y

Liberty

4/ Ngadona voajanahary sy ngadona hafa

- Rindra malalaka

Ohatra

Isaka ny hariva

vao midaboka ny hazavan'ny andro

Ary isan'ora isan'ora vao migororoana

miraraka ireo minitra tsy tamana Dia

miavy tsy nantsoina ny nofy marofy

Efa ela nodoran'ny rediredin y efa

nentiny

Liberty

Eo amin'ny haisary hosodoko tiana arendrika anaty Lasitra isafidianana avy amin'ny haifeon'ny teny , dia SARINTENY omban'ny hetsika sy loko amin'ny endriny avy ka manome azy aina sy fanahy.

"Fa ny poezia tsy maty

No mameno izay poak'aty"

-"Satria fanahy mamelona

Ny banga anatinao"

Heverina fa AMPY izay atao ho Tambatra takila hatreto izay naely sy nozaraina na dia TSY FENO aza satria ny asa fampiharana eo amin'ny sehatra famoronana ataontsika tsirairay avy no MAHAFENO ny DINGANAN'NY RARINTENY FENITRA .

Ranarivelo Rufin

FIZARANA FAHATELO

FAMPIHARANA MIANATRA POEMA

SY FANAZAVANA FANAMPINY

MIANATRA KALO FENITRA (Poésie classique)

Kalo iray nosoratan'i Diary Ratiarison no entina eto. Mety tsy niniany, tsy nianarany ny lasitra, tsy nomaniny hoe hanao kalo fenitra fa nentin'ny elatry ny aingam-panahiny dia tafaraikitra an-tsoratra ary zary kalo. Ho fianarana iarahantsika manana izay kalo nindramina ato mba ho an'ny rehetra.

Ngadona manokana, refy paika fito no lafi-kira na LASITRA nandrendrehany ny Haisary hosodokony anaty refy paika 7 na refy paika3+4.

Raisintsika ny andininy roa voalohany ka avahana amin'ny sorabaventy ny Vanimpeo mafy voajanahary sy ny vanimpeo mafy novolena. Samy VANIMPEO MAFY :VENTY FANDREFESANA ANDALANA IREO.

Ny isan'ny vanimpeo mafy isaka ny andalana eto dia vanimpeo mafy telo/miampy vanimpeo mafy efatra .

Izany hoe vanimpeo mafy 7 isaka ny andalana. .Vanimpeo malemy ny sisa amin'ny sora-madinika.

Indro àry:

niLEntiKA ho TAkona/Any aMBAdiKY ny haVOAna NY

masoAndro Iva/MBAmi'ny TAra-PAh'zaVAny naNJOhy ny

LAlan'Iny/NIAnkaNDREfan' Any FOAna naJAnoNY ny

HAIzina/ho FAh'taPEran'iLAY aNDROAny

NEfa FIry iREo /'zay MBOla MIsoMEbiSEby

Amin'ny FIveLOmany,/ SY ny Asa NOsaHAniny? FIry

iREo 'zay MAndry/Ao aNAty TEbiTEby saTRIA...

raKOfan'Akom-PEo/ MAmpaTAhoTRA ny Aliny?

Hiakan-jazavavy/mitomany tratra hariva

Nanantena (vonjy)/saingy indrisy tsisy nihaino

Redin-jiolahi/ MBOto amy feo iva

Amin'ny hamamoany/saininy ho tsiambaratelo.

Fiara miraondraona/: HEno tsy MAmpiLAmiNTSAIna Ny

olona mitondra/sy 'zay mety hoe ho entiny.

Kalo soa malefaka/manafoana ny taraina

Sy mandrava rofy/ami-ngadona ...arentiny

Tonombava- tsotra/no fisaoran'ny efa tó

Sy zavatra rehetra/mbola homeny omeny iainana

Eritreri-dava/ amin'izay ho mety hanjò

Sy tiany mba hitranga/raha tahiany alim-pisainana...

Nilentika ho takona/any ambadiky ny havoana

'Lay masoandro iva/mbaminy tara-pahazavany

Nanjohy ny lalana iny/hampandroso ny fotoana Hiandry

ilay ampitso/ fa efa tapitra e ! ny androany Diary Ratiarison.

Izay ilay aingampanahy izay rindran-doko nolasirina tanaty rindrangadona Refy paika 3+4 ho lafi-kirany. Ny lafiny Tekinika izay azo ianarana no nanitsiana ireo indro kely teny ho eny.

Ireo fitsipika tekinika ireo dia tsy latsaka avy any an-danitra fa nosintonina avy tamin'ireo Haintenin'ny Ntaolo sy avy tamin'ireo asasoratr'ireo poeta kalazalahy toa an-dry JJ Rabearivelo sy Dox ary Rado ary ireo namany. Fa ao anatin'ny kalon'izy ireo no misy ny RARINTENY FENITRA.

NB. Ny andalana ahitana refy paika 1 dia tsy mampiova ny ngadona refy paika 7. Ny refy paika 1 dia iombonan'ny ngadona kiroaroa sy ngadona kitelotelo ary ny ngadona manokana.

Ranarivelo Rufin.

MIANATRA KALO FENITRA (Poésie classique)

Kalo iray nosoratan'i LASY ROA no entina eto. Mety tsy niniany, tsy nianarany, tsy nomaniny fa nentin'ny elatry ny aingam-panahiny izy dia tafaraikitra an-tsoratra ity kalo ity.

Teo amin'ny resaka nifanaovana dia ny toa an'i Rado (Rindra kiroaroa na Rindra kitelotelo) no mba faniriany ho eo amin'ny lalan'ny asasorany. Miezaka izy fa tsy efany sy tsy tafany. Tsy diso lalana izy anefa.

Rehefa dinihana ny sorakanton'i Lasy Roa dia Rindra mandray roa na Rindra afaka no narindrany. Amin'ny toy itony dia tsy MIADY NGADONA no jerena fa ny RINDRA-NGADONA

Misy roa ny rindra: 1/ Rindra hentitra (vers sevère) ahitana ngadona anankitelo dia: ny Rindra kiroaroa sy ny Rindra kitelotelo ary ny Rindra manokana . Tsy maintsy mitovy isa hatrany amin'ny faran'andalana ny Refy paika nosafidianana.

Ao amin' ny Rindra mandray roa sy ny Rindra afaka dia ao amin'ny sokajy Rindra hentitra ihany ary manara-dalàna na dia mizotra mankany amin'ny toetra mivahavaha mbola voafehy.

2/ Rindra malalaka (vers libérés) Famaritana:

a)Fehezanteny feno na toy inona firafiny no nozarazaraina ho vondrona ngadona mira andalana ka norafetina hanana endrika tsanganan'andalana.

b) Fehezanteny feno ihany fa saingy miankina amin'ny nahim-pon'izy poeta ny firafitry ny tsanganan'andalana.

I Rado dia nisafidy ny rindra hentitra.

Avy hatrany eto amboalohany eo amin'ny lafiny tekinika dia ahitsintsika ho ngadona kitelotelo ity kalony ity , refy paika 6 na refy paika 3+3

Ndao àry:

TaNTEly Amam-BAhona/iZAny FIAInana Eto; iNDRAiNDRAy

miFAly/iNDRAiNDRAy miSEnto

ZaKAIna...AvoKOa/na MAfy NA ny MOra

MaZÀna DIA toFEzaka/ 'ty NOfoKO baKOra.

KiNAnjo RE saKAIza/na Eo Aza iZAny

D'iZAo NO fanTAro/, 'ZAo no TAdiDIO:

Ny SEdra NIanJAdy, /oMAly SY ny aNDROAny

HanJAvon'Eny FOAna/ ho TOy iLAY taDIO

Ka mila mba miady/mandresy an'izany.

Sikino àry ny fo/, Ranito koa ny saina. Fa rah'mbola

miaina/ sy velona eto an-tany Dia... tsy MAiNTSY

manDREsy/fa Aza DIA toMAny.

Lasy Roa.

Amin'io nasiana fanitsiana io dia manara-dia an'i Rado ho kalo hentitra manara-dalana io kalo io ; manaraka ny FITSIPIKY NY RARINTENY FENITRA. Ekena fa sarotra ianarana sy ampiharina izy io.

Ambara paha aloha dia samy mba miezaka e!

Diniho anie ity kalo niandohany ity e! Rindra afaka kanto ihany koa miaty ao anatin'ny Rindra hentitra ihany no iantsoako azy satria ahitana ireo ngadona anankitelo ireto: .ngadona kiroaroa (Refy 1,2,4,2+2+2,8...) sy ngadona kitelotelo (Refy 1,3,3+3,9.....)

ary ngadona manokana.Refy 7 (3+4 na 4+3) sy Refy5_(2+3 na 3+2)

Samy hitanao ato ireo. Izay no atao hoe Rindra afaka na (vers libres) ary izay no iavahany amin'ny Rindra malalaka (vers libérés). Antsao tsara fa ho tsapanao ao ny rindra ngadona fehezin'ny fitsipiky ny
RARINTENY FENITRA.

Tantely amam-bahona/ ny fiainana eto - Refy 3+2

Indraindray mifaly/indraindray misento- Refy 3+3

Zakaina avokoa/na mafy ...na mora- Refy3+2

Mazàna tofezaka/ny nofo bakora- Refy2+2

Kanefa sakaiza/na eo aza izany- Refy 2+3

D'izao no fantaro/ary koa tadidio -Refy paika3+4

Fa ny sedra nianjady/omaly sy ...androany-Refy4+3

Hanjavona foana/ho toy ny tadio-,Refy paika2+2

Ka mila mba miady/mandresy an'izany-Refy 3+3

Sikino ny fo/dia ranito ny saina -Refy paika2+2

Fa raha mbola miaina/sy velona an-tany-Refy3+3

Dia tsy maintsy mandresy/fa aza tomany-Refy3+2

Lasy Roa

Tena ilaina ny mahay ny TENY MALAGASY sy ireo vanimpeo ao aminy, indrindra ny vanimpeo mafy izay venty fandrefesana andalana.

Tena ilaina koa ny mahay ny FITSIPIPITENENANA ary indrindra

- Tena ilaina dia tena ilaina ny mifanerasera amin'ireo VOAMBOLANA sy mifanerasera amin'ireo sanganasan'ireo kalazalahy eo amin'ny famoronana kalo fenitra (poésie classique) ireo na dia mbola an-dalana aza ny RARINTENY FENITRA (Vérsification classique et académique).

Ranarivelo Rufin

29 Oktobra 2024

MIANATRA POEMA

Maro ireo mahay manoratra no mirotsaka eo amin'ny sehatry ny famoronana tononkalo na poezia na poema na KALO.

Entin'ny aingampanahy eo amin'ny lafiny artistika sy entin'ny rotinina (routine) eo amin'ny lafin'ny tekinikan'ny ngadona sy rima ary eo amin'ny lafiny haisary hosodoko atao amin'ny soratra izy ireny. Hatreo ihany ny ankamaroany. Efa ao amin'izy ireo ny ngadona voajanahary entin'ny Teny miara-dia amin‹ny fanaovana sary miloko amin'ny alalan'ny soratra.

Tsapa ao amin'ireo kalo maro hita hatreto fa sarotra ny mahafolaka ny tekinikan'ny tononkalo na KALO manaraka ny fitsipiky ny RARINTENY HENTITRA FOTOTRA miainga amin'ny ngadona kiroaroa sy ny ngadona kitelotelo..

Ezaho izay hahafahanao mamolaka ireo ngadona ankiroa ireo. Hivoatra ho tsara hatrany ny rotinina efa ao aminao.

.

Indro kalo iray anaty lasitry ny ngadona voajanahary kitelotelo, Rindra hentitra kitelotelo - Refy paika 3.

Vanimpeo mafy voajanahary eto no VENTY FANDREFESANA ANDALANA. Mitovy hatrany amin'ny farany ny isan'ny refy paika 3 na vanimpeo mafy voajanahary telo isaka ny andalana.

Ngadona kitelotelo, Rindra kitelotelo, Refy paika 3

Kely aho, ekeko

F'izany tsy midika

Fa foana foana aho

Ho azonao japiana

Am'izay habobo

Mody tsara tefy

Mbola ho avy ny andro

Haveriny ambôngadiny

Ambany masonao

Ny fatra,-drà niraraka

Teny an-tsahan-tolona

Noho ity fitiavan-

Ho tompon'ity tanàna No...

Niaina am-piadanana

Anoloam-bahoaka

Efa leom-bônanana?

Malagasy elah!

Dia fantaro fa...

Manan-jiny lesy

Gasikarantsika...

Mpanoratra: Tsy fantatra.

Nosintonina tao amin'ny Tambanjotra serasera tamin'ny Taonao 2018

Tsy mbola nahitana dika matotra ny hoe "versification" izay Fitsipika Famoronana andalan-tononkalo no fanazavana azy na dia napetraka aza ny teny hoe RARINTENY.

Ny rarinteny manko mandray roa eto ary faritana tsotra hoe teny norariana ho

1/ Andalana kalo (poezia) na

2/ teny norariana ho Andalana lahatsoratra.

Misokajy roa ny rarinteny: - Rarinteny hentitra sy Rarinteny malalaka Ny Rarinteny Hentitra dia ahitana Rarinteny

- 1/ Hentitra voalohany (tsy mampiasa afa-tsy ny vanimpeo mafy voajanahary) sy

-2/ Rarinteny Hentitra faharoa (Sady mampiasa ny vanimpeo mafy voajanahary no mampiasa ny vanimpeo mafy novolena).

NY VANIMPEO MAFY AMIN'NY ANKAPOBENY NO VENTY FANDREFESANA ANDALANA.

Lasitra ihany no azo avy amin'ny Haifeon'ny teny fa ny mandrafitra azy sy fototra manorina ny votoatin'ny kalo dia ny haisary hosodoko atao amin'ny soratra.

Ranarivelo Rufin

Fanazavana fanampiny

RARINTENY HENTITRA FOTOTRA VOALOHANY

Ny Rarinteny hentitra fototra dia miainga amin'ny ngadona anankiroa sy ny ngadona kitelotelo. Hatreo ihany.

Ireo no manome ny Rindra kiroaroa arahan'ireo rantsan'ny Refy paika sy ny Rindra kitelotelo arahan'ireo rantsan'ny Refy paikany avy.

Araka izany,

Ny Rarinteny hentitra FOTOTRA dia fitsipika mifehy ny ngadon' andalana ho kalo ara-dalàna izay LASITRA handrendrehana ny haisary hosodoko atao amin'ny soratra.

Andalana mihidy

Ny andalana dia mety ho andalana mihidy (vers fermés) izay ampahan-tsary hosodoko mahaleontena,

Ohatra kalo filazalazanjavatra eo amin'ny natiora (description de la nature)

Rindra hentitra fototra faharoa kiroaroa-Refy paika2+2 na 4 - (ahitana vanimpeo mafy voajanahary sy vanimpeo mafy novolena).

Tafasiry indray ny maitso

Eo an-tokotaninay

Rako-pelaNA ny paiso +> NA dia VPM novolena

Mavokely ranoray

Dox

Ampahany

Ngadona kitelotelo- Rindra Hentitra fototra Faharoa Kitelotelo Refy paika 3 ahatsapana ny fisian'ny vanimpeo mafy novolena manampy ny vanimpeo mafy voajanahary.

Endrika sariaka, Volana

baliaka.

Haizina itsikiany

Lalana ...hitsiany R.

Liberty.

Andalana mivoha

Ny andalana dia mety ho andalana mivoha na ho andalana mivaha (vers ouverts) izay ampahan-tsary mitohy amin'ny andalana manaraka.

Ohatra : Rindra kitelotelo, Refy paika 3. Fehezanteny tsotra sy feno no narafitra ho tsanganana kalo.

Mivolana baliaka

Ny endrikao sariaka

Anaty haizin'alina

Efa lasa lalina

Liberty

Andalana mitafitafy ary mety ho andalana mitafitafy na andalana mivoha ampahany (vers semi-ouverts).

Ohatra: Rindra kitelotelo, Refy paika 3

Dia volana baliaka

Ny endrikao. Sariaka

Anaty haizin'alina Efa

ngaly. Lalina!

R. Liberty

Ao anatin'ny HAIFEON'NY TENY (Musique du verbe) no misy ny rarinteny mifototra amin'ny NGADONA na REFY PAIKA araka ny isa isafidiananao izay refesina amin'ny alalan'ny venty. NY VENTY FANDREFESANA ANDALANA ETO DIA VANIMPEO MAFY elanelanin'ny vanimpeo malemy iray na roa. Misokajy ankiroa ny vanimpeo mafy:

Ao ny Vanimpeo mafy voajanahary araka ny lesona efa nianarana:

Ohatra

SOlon-DRAY mba MAnoLOAna

SOlon-DREny MAhaZAtra

RAfi-BAto MIkiTOAna

TAny MEna aMBOny TRAtra

Ny Avana

Ampahany

Fiteny mamiko kilasy faha3

takila 50 R. R. Raolison

Ary ao ny vanimpeo mafy novolena izay vanimpeo malemy miova ho vanimpeo mafy mba hisian'ny rindra ngadona, indrindra amin'ireo teny mivany telo miafara amin'ny -ka-tra-na ka ao amin'ny vanimpeo voalohany no misy ny vanimpeo mafy.

Mipetraka ny vanimpeo mafy novolena raha mbola arahana teny manomboka amin'ny vanimpeo malemy manomboka amin'ny renitsoratra.

Ohatra -:Rindra hentitra kitelotelo-Refy paika 3. Ny vanimpeo mafy novolena dia ireo amin'ny sora-baventy.

Ry volaNA baliaka Mangasohaso

soa

Ny endrikao sariaka Mba

mamiKO tokoa

2/ RARINTENY HENTITRA

Mizara telo miavaka eto ny Rindra ao anatiny

- Ao ny Rindra hentitra kiroaroa sy
- Rindra hentitra kitelotelo
- Ao koa ny Rindra hentitra mandray roa izay be mpanao noho ny tsy fahalalana loatra ny lafin' ny tekinikany (Rindra hentitra kiroaroa sy ny Rindra hentitra kitelotelo mifanaraka na mifamaly na mifamihina). Ao ny Rindra mandray roa mirindra ary ao ny Rindra mandray roa saritaka. Izany hoe tsy manaraka ny refy paika mifanjohy na mifamaly na mifamihina.

Ary farany ao ny Rindra hentitra afaka (vers libres) mampiasa miaraka ny ngadona voajanahary kiroaroa sy kitelotelo ary ny ngadona voajanahary manokana.

Toetran'ny Rindra Hentitra voalohany

Ny rindra hentitra voalohany dia mifototra amin'ny vanimpeo mafy voajanahary ihany ankoatra ny fitsipika iombonany amin'ny Rindra hentitra faharoa.

- Ireo fitsipika fototra iombonan'izy ireo:
- Raha misy vanimpeo mafy roa mifanaraka, dia mandefitra hovanimpeo malemy ny ankiray.

ohatra

MBA REny ve ny teniko?-> mba REny VE ny TEniko?

MBA FEony va ny foko?-> mba FEony VA ny FOko?

- Ny vanimpeo mafy dia tsy maintsy arahana vanimpeo malemy irayna roa farafahabetsany. Ohatra ambarany foana ny teniko

aMBA ra ny FOAna ny TEni ko

- Manomboka amin'ny vanimpeo mafy ny andalana. Tsy miova ioraha mbola tovanana vanimpeo malemy io.

Ohatra

VOlana Efa ho RAva -> ny VOlana Efa ho RAva

Raha misy vanimpeo mafy voajanahary arahana vanimpeo malemy ankiroa dia tsy maintsy vanimpeo mafy voajanahary ny manaraka azy ireo

Ohatra. Rindra hentitra voalohany-Refy paika 3

VO la na MOA na sy TRO tra ka VO la

na RE sy sy MO tra ka!

- Fitsipika momba ny andian-janampeo anaty teny sy mampitohyteny roa.
  (Ho jerena manaraka,)

Mazàna izy ireo arakar'ilay poeta aankoatra ireo fitsipika efa voasoratra.

Ngadona voajanahary kiroaroa - Rindra hentitra voalohany kiroaroa -

Ny isan'ny vanimpeo mafy elanelanin'ny vanimpeo malemy iray na roa isaka ny andalana no manamarika ny ngadona fototra tsy maintsy hain'ny mpamorona poezia hentitra dia ny ngadona kiroaroa sy ny ngadona kitelotelo.

a/ Ngadona kiroaroa ahitana Refy

paika 1,2,4,6,8,10,12 sns Ohatra

fampiasa matetika Refy paika 4 na

2+2 na 3+1 na 1+3 az' AnontaNIAna

'zay Anton'iZAO faNGInana LAlina

FEno toMAny

JJ Rabearivelo

Refy paika 6 na 2+2+2 na 4+2 FAra TEny/ TEny

ho Eny/ no HAny SIsa no HAny SIsa/MBA

naPEtrany/Ato aMPOko FAra HIra

/NOveNTEsiny/MIkoRIsa TOY ny RAno MAso

MAInty/NGEron-DOko

R Liberty.

Refy paika 8 (4+4)

Mba matory ve ny razana/ao ambany rangolahy

Sa dia momba antsika ihany/ka mibitsika am-panahy?

Dox

Ampahahany

Ngadona kitelotelo

Na Rindra kitelotelo

Ahitana ny Refy paika 1,3,6,9,12 sns

Ohatra fampiasa matetika

Refy paika 3

Fa tody izao ny hirako

Tany an-dafin-tany ka

enga anie ny hirako

Hanony izay tomany

Ny Avana

Ampahany

Refy paika 6 (3+3)

Dia lasa koa ny saiko/,lasa tsy niniana

Nandrato hiram-borona/heno teny ho eny

Lasa tsy niniana/niaina vazo tiana

Niantso ka niantso/asa na mba reny...

R. Liberty

Refy paika 9 (3+3+3)

Ny vavaka tononiny/anaty fahoriany/henoy ry Tompo soa

Ianao no nanome/ny zaza hifaliana/ho kilakaon'ny reny

Ny Erika Ampahany

takila 38 Fiteny mamiko kilasa faha3

R R Raolison

Ngadona manokana

Misokajy ankiroa io ngadona na Rindra manokana io

- Refy paika 5 izay mety ho Refy paika 3+2 na 2+3

Ohatra

Refy paika 3+2

Lasalasa manko/ ny eritreritra

Lasalasa ho azy/Moa hankaiza?

Hankaiza dia ho aiza/ fa toa mitaiza

Hanina ao anaty/ fa vonton'ny erika

- Refy paika 7 izay mety ho Refy paika 4+3 na 3+4

Ohatra Refy paika 4+3

Lasalasa tsy azo tanana/mbola feno anao

Ny eritreritro efa dify/ao am-pon'ny ela

Ao an-tsahan-drony tsiahy/mbola feno anao

Hay mbola tena velona/ny lasa izay tavela

R. Liberty

Fanamarihana sy Fehiny

Mitovy ny fitsipiky ny Rarinteny hentitra voalohany sy ny fitsipiky ny Rarinteny hentitra faharoa. Ny iavahany dia mampiasa vanimpeo mafy novolena ny Rindra hentitra faharoa izay ho jerena manaraka. Tsara indrindra raha voafehinao ny famoronana poezia amin'ny Rarinteny hentitra voalohany.

RARINTENY HENTITRA FAHAROA

Mitovy tsisy valaka amin'ny Rarinteny hentitra voalohany ny fitsipika. Ny hany iavahany ? ny rarinteny hentitra faharoa dia mampiasa ny vanimpeo mafy voajanahary SADY MAMPIASA NY VANIMPEO MAFY NOVOLENA.

Ny vanimpeo mafy novolena dia vanimpeo malemy niova ho

vanimpeo mafy. Ranarivelo Rufin

MIANATRA POEMA

Maro amintsika poeta vao misondrotra ankotrio rehefa mamorona kalo na poezia dia mampiasa ny RINDRA AFAKA mirindra izay manana ny hakantony manokana amin'ny ankapobeny.

Mazàna dia tsy mety ho "tafa" ny hanao RINDRA KIROAROA NA RINDRA KITELOTELO HATRAMIN'NY FARANY toy ny fanaon-dry JJ Rabearivelo sy Dox ary Rado.

Izay no antony ianarana ny lafiny tekinika entina hanitsiana sy hanatsarana ary hampivoarana ny kalo noforoninao. Aza matahotra ny mampiasa kasika (fanitsiana na fanatsarana) amin'izy ireny.

Indro ampahan'ny asasoratry NY ELA NIHETEZANA , Poeta iray ankotrio no ndeha jerena eto eo amin'ny lafin'ny Haifeon'ny teny:

Rp mira refy paika

Refy paika 2 dia midika vanimpeo mafy 2 amin'ny andalana iray.

Raha mialohan'ny kalo no misy azy dia midika fa mitovy ny isan'ny vanimpeo mafy isaka ny andalana.

Refy paika 6 na 3+3 dia midika hoe vanimpeo mafy 3 miampy vanimpeo mafy 3 anaty andalana iray.NA ny andininy rehetra Rp 7 na 3+4 = vanimpeo mafy 3 miampy vanimpeo mafy 4 anaty andalana iray.

Fara-veloma

Tsy ahoako ny ravina/raha... tsy hihofa - Rp3+3

An-tampon-kavoana - Refy paika 2

Ny RAno an-kaMOry na/ hiAto TSY hiTOpa - Refy paika 2+3

Sy TSY hiRAoNDRAona Refy paika 3

Ny jojo manginan'ny /Erika hariva -Refy paika2+2 na4

Mazàna nidóna Rp 2

Faranany koa/ s(y a)taony madiva Rp 2+2 na 2+3

Tsy ahoan-tsy ahoana Rp 2 na 3 Ny Ela

Nihetezana.

(Ampahany)

Raha tohizana hatrany amin'ny faran'andalana io saika hita ao ny RINDRA MANDRAY ROA AHITANA NY RINDRA KIROAROA SY RINDRA KITELOTELO. Hita ao koa ny RINDRA MANOKANA 5 SY RINDRA MANOKANA 7.

Fehiny.

Io kalo io na io poezia io eo amin'ny lafin'ny haifeon'ny teny dia RINDRA AFAKA (vers libres)/kanto satria miaina tsara ao ny RINDRA NGADONA ANATY.

Azo atao koa anefa ny manodina an'io kalo io ho Rindra kiroaroa na ho rindra kitelotelo...sns

Rindra kiroaroa/ Refy paika 8/4

Tsy ahoako akory ny ravina/raha minia tsy mety hihofa

Eny an-tampon-dreo havoana -

Ny rian-drano an-kamory koa /NA aza hiAto TSY hiTOpa

No sady TSY hiRAoNDRAona

Rindra kiroaroa/ Refy paika 4/2

Ny jojo manginan'ny /Erika hariva

Mazàna nidóna

Faranany koa/ ataony madiva

Na aza hirona

Tsisy ahoany

Mbola azontsika ahodina ho Rindra kitelotelo Refy paika 6 na 3+3 koa io kalo io.

RINDRA MANDRAY ROA SY RINDRA MANOKANA

Ny iraisan'ireo dia samy mampiasa ngadona kiroaroa sy ngadona kitelotelo.

Ny mampiavaka azy ireo indray:

- Ny rindra mandray roa .

Miova andalana hatrany rehefa miova ngadona (mihoatra paika iray na latsaka paika iray amin'ny ankapibeny). Ny hoe miova ngadona dia miova refy paika eto. Ny tsy miova ngadona moa dia refy paika mitovy mifanjohy.

Ohatra ho raisina ito kalo ito:

- Tsy ahoako ny ravina/raha tsy hihofa - Refy paika 3+3

An-tampon-kavoana - Refy paika 2

Ny rano an-kamory/NA hiAto TSY hiTOpa - Refy paika 7na 3+4

Sy TSY hiRAoNDRAona Refy paika 3

RINDRA MANDRAY ROA

Tsy ahoako ny ravina - Refy paika 3

Rah' tsy hihofa - Rp2

An-tampon-kavoana - Refy paika 2

Ny rano an-kamory Refy paika 3 na Refy paika 2 raha mampiasa fitsipiky ny andianjanampeo.

NA hiAto TSY hiTOpa - Refy paika 4

Sy TSY hiRAoNDRAona Rp 3

Fanamarihana.

ny RA n(o a)n ka MO ry - Refy paika 2 satria misy fitsipiky ny andian-janampeo ny RA [n(o a)] nka MO ry.

ary Refy paika 3 satria atao indroa manonona ny" o ao amin'ny rano sy ny a ao amin'ny an-kamory"

ny RA no/ A nka MO ry -> Refy paika 3

ahodina ho RINDRA MANOKANA

Refy paika 5/7

Tsy ahoako ny ravina/ rah' TSY hiHOfa - Refy paika 5 na 3+2

An-tampon-kavoana/.Ny rano anaty kamory Refy paika 5 na 2+3

NA hiAto TSY hiTOpa/Sy TSY hiRAoNDRAona - Refy paika 4+3

Rindra manokana 5 sy rindra manokana 7 no nampiasaina teto

FEHINY

Haintsika eto izao izany ireto:

1/ Rindra kiroaroa mampiasa refy paika 1 na 2 na 4 na 2+2+2 na 8 sns.

2/ Rindra kitelotelo mampiasa refy paika 1 na 3 na 6 na 9 sns...

3/ Rindra mandray roa izay mampiasa ny Rindra kiroaroa sy rindra kitelotelo. Amin'ny ankapobeny Refy paika 2/3 na Refy pika 3/4 na Refy paika 1/2/3/4

4/ Rindra manokana izay mampiasa rindra kiroaroa sy rindra kitelotelo koa saingy tsy amin-tsanganana kalo fa amin'ny tsivalanany andana :

- Refy paika 2+3 na 3+2 mira refy paika 5 ao anatiny ny refy paika 1

- Refy paika 3+4 na 4+3 mira refy paika 7 ka ao anatiny ny refypaikac1

5/ Rindra afaka (vers libres)/ahitana Rindra mandray roa sy rindra manokana.

Indro ny tohin'io kalo io tsy nasiana kitika

Tsy ahoako ny fetran'/ny onjan'ny rano

Sy voahirana an-daingony - Refy paika 3

Ny morom-parihy /izay manganohano

Ravahan'ny haingony.

'Reo antsam-baliha/kaloina an-dokanga

Fahiny nitaona

Novazovazoin(a e)ny an-danitra manga

Impolo niantoana

Dia lefitro ihan(y i)zay lonjon'ny ankaso

Handrongatra saona

Fa tsy vitako atrehina tsy an-dranomaso

Ny fara veloma.

Ny Ela Nihetezana.

Fanontaniana. Ary inona no mampiavaka ny Rindra afaka amin'ny Rindra malalaka (vers libérés)?

Ranarivelo Rufin.

MIANATRA POEMA

Ho jerentsika eto ny ngadona kiroaroa sy ny ngadona kitelotelo.

Ny ankamaroantsika dia Rindra mandray roa saritaka (mifanohitra amin'ny Rindra mandray roa manara-pitsipika) no be mpanao rehefa mamorona poezia. Soa ihany ny ankamaroany fa andalana mivoha na andalana mivaha manatona ny firafitry ny lahatsoratra narindra ho tsanganana kalo.

Kalo iray an'ireo namantsika no ho jerena amin'ny ampahany.

Sahavato

Ngadona kitelotelo- Refy paika 6 na 3+3

R'ilay voronkely/ lafatra sy mamy

Etsy hiangaviako/ handalo any aminay Mba

tsidiho kely/ ilay akaniko any

Fa tiako sy lalaiko/ kanefa lavitra ahy

Ngadona kiroaroa- Refy paika 8 na 4+4

Ry voronkely maika hody/hita lafatra sy mamy

Etsy indrindra hiangaviako/mb'handalovy ilay akaniko

Dia tsidiho kely ao/'lay tanàna keliko any

Fa tena tiako sy lalaiko/kanefa tena lavitra ahy

Mbola azonao andramana lasirina anaty lasitra Rindra manokana, Refy paika 5 io.

Ranarivelo Rufin

MIANATRA POEMA

Indro kalo ankiray

Ngadona kitelotelo - Rindra kitelotelo

Refy paika 3

Tanana efa leo

Mamihimpihim-penina

Mandrakitra an-takila

Raikipohin'ady Kisarisarin'ady

Entina hanefena

Fitaovana fiadiana

Maro tsy hay tenenina

Entina handavoana

Fiainam-pirenena

Fiainan-dreo vahoaka

iharan-tsindry lava Osa

sy marary

Mijaly sy kere

Eo ambanindreo

Tsindrihazolena ataon'ny

mpanambola

Geja sy vahohon' Ireo

avara-,pi...

Manindry ny efa ambany...

Refy paika 6/3

Tanana efa leo/ manefy sy mamboatra

Fitaovan'enti-miady

Mandrava sy mamono, manarina any an-kady

Mamono ny maha olona

Mamboly herisetra/ sy hery ifandrimpahana.

Tanana efa leo/ tsy te-ampiasa intsony

Herim-pamoretana

Handatsahana aina

Handatsahan-dràn/ ireo tsy manan-tsiny

Mitady fitoviana

Mitady fahafahana

Anaty Asa marina / ho an'ny maha olona.

Tanana efa leo/mamihimpihim-paty

Faty mivalampatra

Mitsitra mipariaka

Etsy , eroa hatrany

Any anaty fara/eritreritra any

Anaty fara jery/tsy tràn'ny saina akory...

Refy paika 3 mira vondrona ngadona anaty fehezanteny .

Tanana efa leo/mamolavola foana/Fa'fatesan' efa/saika isaka... /ny segondra raraka/ Tanana efa leo /mamorona fijajiana,/Tanana efa leo /manorina fahoriana/ Tana'na efa leo/ mamboatra sarim-pasana/....

Ranarivelo Rufin

Ampahany

Ny tiana avoitra eto dia endrika maro no entina ampiasaina ny Rindra iray. Ohatra eto ny Rindra kitelotelo ampiasaina amin'ny endrika telo:

1/ Refy paika 3

2/ Refy paika 3+3/3

3/ Rindra kitelotelo , Refy paika 3 narindra amin'ny endrika lahatsoratra.

Ranarivelo Rufin

MIANATRA POEMA

Ny ngadona sy refy paika na toy inona endriky ny tamberina anaty haifeon'ny teny dia izay no napetraka ho Lafika sy Lasitra.

Ao no andasirana ny aingampanahy amin'ny endrika haisaryloko sy haisary hosodoko atao amin'ny Soratra.

Ny fihaonan'ireo amin'ny endrika kanto mirindra sy voakaly no mamoaka ny KALO na POEZIA.

Indro kalo iray anaty lasitra Ngadona kiroaroa, Refy paika 4.

Rah'mbola misy ilay maraina

Ny ali-ngaly efa akanjoko

Efa lokom-pihodirako

Efa hatrany anaty hirako

Sy ao am-pon'irony androko Tsy

hananganako taraina.

Moa ts'izay 'lay masoandroko

Mbola hery fifikirako

Mbola hery fihoirako...?

Manko ireny no nanamasaka

Mitaiza hatrany ny herin-tsaiko

No mbola hery avo sasaka Efa

fantatro sy haiko...

Nampijoro ny aiko lanaka.

E! Matoy izao ny diako!

Ny hirako aza fifaliako

Manamaina ranomaso

Handravarava irony ankaso...

Koa...

Rah'mbola misy lohataona

Ny ririnina amindroako

Sarim-piainako nohosena Sarin-tsilo novolena

Anaty tsiky nohadinoiko

Tsy hampilofika ahy misaona...

Ranarivelo Rufin Jona

1978.

Eo amin'ny resaka ngadona no asian-teny: Ankoatra ireo voatanisa etsy ambony dia :

- Ny rima na oina dia isan'ny ngadona

Ohatra

Manamaina ranomaso

Handravarava irony ankaso

Mifangaro eto ny fizotran'ny rima: - Rima

mifanjohy tsiroaroa na tsitelotelo oh.

Sarim-piainako nohoSENA

Sarin-tsilo novoLENA

- Rima mifamaly

Mitaiza hatrany ny herin-TSAIKO

No mbola hery avo sasaka

Efa fantatro sy HAIKO.. -

Rima mifamihina oh.

Rah'mbola misy ilay maRAINA

Ny ali-ngaly efa akanjoko

Efa lokom-pihodirako

Efa hatrany anaty hirako

Tsy hananganako taRAINA

- Ny tamberinteny amin'ny fiandohan'ny andalana na anaty andalanadia mbola isan'ny ngadona.

Ohatra

Mbola hery fifikirako

Mbola hery fihoirako

- Ny maripiatoana ihany koa izay midika paika mangina dia mbolaisan'ny ngadona koa. Ohatra eo ambony no raisina

Koa...

- Ny tamberina rafitr'andalana mbola ao anatin'ny famaritanangadona.

Ohatra

Rah'mbola misy ilay maraina

Ny ali-ngaly efa akanjoko

Tsy hananganako taraina.

Rah'mbola misy lohataona

Ny ririnina amindroako

Tsy hampilofika ahy misaona...

- Toraka izany koa ny tsilalaompeo sy ny tsilalaonteny.

Ohatra:

Handravarava endri-tava

Fahavaratra ao an-tratra

Ranarivelo Rufin.

MIANATRA POEMA

Rindra hentitra, ngadona kiroaroa, Refy paika 4/2. Izay no Lafika na Lasitra handrendrehana ny haisaryloko mbamin'ny hafatra ampitainy.

Rindra kiroaroa, Rindra kiroaroa, Refy paika 4/2

Aty anie

Misy maro mitomany

Toran-tany

Saingy maina ranomaso

Feno ankaso

Anondrahana hakiviana

Fahoriana

Dia mibaboka fa resy

Fa voahitsakitsak'etsy...

Zary lasa tany efitra

Tany ngazana mandefitra

Tena mazana

'Zay tsirin'ny andro mavana.

Aty anie

Misy maro mahonena

Tena lena

Amin'ny endrika efa rava

Rava tava

Feno rangotra

Fatopatotra

Efa tsisy tsiky intsony

Nefa tony

Mbamin'ny fony

Saingy feno eritreritra

Samy vonton'ny erikerika

Mbola miandry manantena

Na ho zava

Na ho aloka

Na hisava

Na handaroka Nefa

nofy mbola tiako

Nofy mbola tena iriako.

Aty anie

Misy vato mikodia

Toa minia

Mivary lavo

Any an-kady

Mbola endrik'ireo omaly

Feno jaly

Eny an-tsisintsisim-bala

Mamanala

Fo miantso

Hoe andraso

Fa...

Misy tolon'ireo voatsindry

Sy voahidy

Mandevy ery anivon-tolony

Foy natolony

Tsy mety sasatra ny mariny

Mitady rariny...

Aty anie

Mbola feno hetraketraka

Mipetrapetraka

Hiaka rà mandrava loatra Mampitroatra

Koa maitia

Dia avia Hanatevina

laharana Ranarivelo

Rufin.

Misy lafiny ankiroa ny famoronana. Lafiny artistika ny iray izay avy hatrany dia haifeon'ny teny sy haisaryloko. Ary lafiny tekinika ny iray faharoa. Azo ianarana io mba hanarenana ny "indro kely hoy ny mpandrafitra".

Am-bava homana, am,-po mieritra.

Ranarivelo Rufin

MIANATRA POEMA

Manana safidy ianao rehefa hamorona KALO . Na ianao mampiasa vanimpeo mafy novolena ambonin'ireo vanimpeo mafy voajanahary, na ianao tsy mampiasa afa-tsy vanimpeo mafy voajanahary. Mora raisin'ny fo kokoa ito farany ito.

Indro àry:

Ngadona kiroaroa.Rindra kiroaroa, Refy paika 4

Alao dindo ka izory

Ny lalan-tsoan'ny Fandrosoana

Alao dindo ka reneso

Ireo tantarany efa vitany

Alao dindo ka ianaro

Ny hazavan'ireo Finiavany.

Fa dia aza manantena

Mbola hitango tsy hisasatra

Ny voany masaka eny an-taho

D'ivereno ka hiaino

Ny habakabakao mitondra

Irony ratra feno holatra

Mihirahira ireo maheriny

Efa vovoka any tsy hita

Nananganana o ny zo

Zo sy sata ijoroana

Efa rendrika ao an-tsoratra.

Voasoratra ao daholo

Ny pejy fotsin-dreo tantarany

Hita taratra ao daholo Ny

diam-penin-kotro-barany

Koa...

Alao dindo ka izory

Ny araben'ny Fahalemana Alao dindo ka reneso

Ny rindran' akon'ny Fahafahana

Ranarivelo.Rufin

TTF

Rehefa tena voafolakao ny MAMPIADY NGADONA ivelany (misafidy Refy paika anaty ngadona kiroaroa na misafidy Refy paika anaty ngadona kitelotelo) dia karohy ny MAMPIADY RIMA ivelany amin'ny faran'andalana.

Mampitombo ny emboky ny Rindra koa ny ngadona anaty voamariky ny tamberim-peo sy tamberin-teny.

Ohatra

Alao dindo ka izory

.....Alao dindo ka reneso

Voasoratra ao daholo

.....Hita taratra ao daholo

Toraka izany koa ny rima anaty izay rima ihany fa mamelona ain'ny rindra any anaty andalana.

Ohatra

Hita taratra ao daholo

Ny ain'ny varatra efa resy

Mifanesy ankisesy

Anisan'ny ngadona sy rima ihany koa ny tamberina rafitry ny matoateny. Ohatra ny fampiasana ny rafitry ny matoanteny iharana na matoantenin'ny mpanao sy ny sisa.

Ohatra

Natsanganao ny hambom-po

Nodoranao ny haizin-doza

Narodanao ireo tamboho

Naringanao, nalevinao

Irony omaly feno jaly

Ranativelo Rufin Ampahany.

MIANATRA POEMA

Tsiahivina fa tokony ho voafolak'ireo poeta liana fivoarana ny fampiharana mikasika ireto ngadona anankitelo ireto

- Ngadona kiroaroa , Refy kiroaroa, ahitana Refy paika 2 mifanongoa hatrany sy Refy paika 4 mifanongoa hatrany
- Ngadona kitelotelo ahitana Refy paika 3 mifanongoa hatrany
- Ngadona manokana ahitana
- Refy paika 5 na Refy paika 2+3 na 3+2
- sy Refy paika 7 na Refy paika 4+3 na 3+4 mifanongoa hatrany koa.

Rindra mifangaro

Eto dia ny Rindra kiroaroa na Rindra kitelotelo miaraka amin'ny Rindra manokana no ampiasaina

Ohatra anankiray no horaisina.

Fampiharana ny Refy paika 7 sy Refy paika 3 na marimarina kokoa Refy

paika 3/3+4.

Izany hoe ny andalana sasany dia Refy paika 3 ahitana vanimpeo mafy 3.

Ary ny andalana sasany dia Refy paika 7 na Refy paika 3+4. Izany hoe mifampitantana anaty andalana iray ny Refy paika 3 sy ny Refy paika 4 manome Refy paika 3+4.

Handeha hatrany aho - Refy paika 3

Hirimorimo foana/ amin'iny lalana iny. Refy paika 3+4

Ny ravinkazo maina/ vao nihintsana aninkeheo

No hitondra ahy/ anaty taratry ny fiainana

Handeha hatrany aho Ary

angamba asa...

Intsony tsy hiverina.

Handeha hatrany aho

Hamakivaky haizina/mandrindrindrindrin-karaobato

Ny elatro efa lanin'/ ireny vitsika foy omaly

No hitondra ahy/ any an'onin'ny rako vaky

Handeha hatrany aho Ary

angamba asa..

Intsony tsy hiverina

Ranarivelo Rufin

MIANATRA POEMA

Mbola Rindra mandray roa no entina eto amin'ity kalon'i Koloina NofyFitia ity milohateny hoe : ZOKY!

Ngadona kiroaroa sy ngadona kitelotelo no ampiasa isaka ny andalana.

Marihina fa ny refy paika 1 dia iombonan‹ireo ngadona roa ireo:

Zoky a!

Teto ianao nangorona,

Ary tsy tana

Fa tapitrao nahorona Ny

meva sy ny kanto

Mihitsy ianao

Dia tsy niantra

Fa hatramin'ny tanim-pasana

Aza...

Nofaritanao ho saha -> Refy paika 4

Eny ho'aho

Razokinay mahefa

Hatreto ho'aho 'zahay

manaiky Refy 1 Fa

mbola kely hery

Manoloana anao be sandry

Fa any andro iky

N'aiza io

Tsy anio

Ianao no mbola

Hifanehatra amy...

Liona tanora

Koloina NofyFitia

Misosa tsy misy mikitoana ny rindra ngadona. Tsy sahirana ianao miantsa....tsy re mivalana...

Fehezina toy izao ny refy paika ampiasaina eto:

REFY PAIKA 1 /2 /3 /4

Ranarivel Rufin

MIANATRA POEMA

"ASAKASAKAO MANDOSITRA TSY HO RAINY"

io poema io no raisina eto.

Mbola tsy hiditra amin'ny fitsipika mifehy ny fomba fandrefesana andalana isika

Rehefa ao anaty andalan-tononkalo ireto ngadona anankitelo ireto dia antsoina hoe Rindra afaka ilay noforonina :

Ngadona kiroaroa = {1,2,4,6,8,10,12...}

Ohatra ny andalana manana refy paika 4+4 sy refy paika 6 na 4+2 eto

Ngadona kitelotelo ={1,3,6,9,12....}

Ohatra ny andalana manana refy paika 3+3/sy Refy paika 3

Ngadona manokana ={1,5,7...}

Ohatra eto ny andalana manana refy paika 5 (3+2) sy Refy paika 7 na 4+3 na 3+4

Ohatra fandrafetana Rindra afaka (vers libres)

Asanao ny anao/fa VITAKO NY ZANAKO- Refy 3+3 io

safidinao - Refy paika 3

Ny nandositra sy niala - Refy paika 4

Fa ny endrikao / eny aminy - Refy paika 5 na 3+2

Tsy azonao fafàna - Refy paika 3

TSY AVAHANA

Ampahany

Indro kalo feno mampihatra ireo ngadona anankitelo nohazavaina etsy ambony.

-AsaKAsaKAO manDOsitra/ TSY ho RAIny -Refy 6(4+2)

- f'iZAny TSY aveLAko /hiBAhana AO an-TSAIny- Refy 6 na (3+3)

Io tsy hitandroako/ izay mety Hasasarako. Ref 3+4

Ataovy an-tsaina tsara / vitako ny zanako Refy paika 3+3

Tsy ataoko hita taratra,/ ato an-tokantranonay Refy paika 4+4

Ny fahabangana misy/, amin'ny hoe tsy misy ray.Rp 3+4

Ny manana ny maty aza,/ mahazaka ny azy- Refy paika 4+3

K'izaho ampahafirin'/ izay nilaozam-bady.- Refy paika 3+3

Angoniko ny hery/ hiatrehako ny tolona- Refy 3+4

Ny zanako tsy maintsy/ mba toy ny zanak'olona-Refy paika 3+3

Aza ...hadinoina/ F'izao no tadidio: Refy paika 3+3

Aina nitambarana/ io zaza tokana io- Refy paika 3+4

Io tsy zaza foana/ hijanona amin'izao - Refy paika 3+3

Fa ho avy ny fotoana/ tsy maintsy hitady anao-Refy 4+3

Safidy niombona/NA matoa niforona izy.- Refy paika 3+4

Ny tantara no aoka hitsara/izay sahy nitsoaka adidy-Refy paika 4+4

Fa ny ahy averiko eto/ka aoka hazava tsara- Refy paikac4+3

Hiezaka aho hameno//izay mety ho fahabangana.Refy paika 3+4

Fa io no hany tokana/mameno ny hasambarako-Refy paika 3+3

Asanao ny anao/fa vitako ny zanako- Refy paika 3+3

Io safidinao: /ny nandositra SY niala - Refy paika 3+4

Fa ny endrikao / eny aminy- Refy paika 5 na 3+2

Tsy azonao fafàna -Refy paika 3

Fa ny ahy ny hany tanjona/ tsy miova fa ho tanako.Refy paika 4+4

Na ahoana na ahoana/ vitako ny zanako - Refy paika 7 na Refy paika 4+3

TSY AVAHANA

Niezaka ny poeta ny hanao poezia hentitra manara-dalàna mahazatra (vers réguliers) toy ny fanaon-dry Rado sy Dox, izany hoe " voatana hatrany ny ngadona kiroaroa na ny ngadona kitelotelo nosafidianana".

Tsy "tafa" anefa izany eto. Rindra afaka no vita sy hita. Kanto anefa ny rindra ngadona ao. Voa-araka tsara ny tekinikan'ny refy paika mifanaraka sy refy paika mifamaly ary ny refy paika mifamihina. Ho hazavaina bebe kokoa io amin'ny manaraka.

Ranarivelo Rufin

MIANATRA POEMA

Ny poezia na kalo dia mety ho ampaham-piainana fototra iray anaty tantara foronina.

Ohatra anankiray ity izay narafitra anaty Ngadona kitelotelo.Rindra kitelotelo , Refy paika 3/3+3

Iny lambako iny! Refy paika 3

Nasehony ahy androany

Ny rovitry ny akanjoko

Fahiny voarambiny

Tanaty adinay

Nifampirirodrirotra.

Tsaroako tamin'izay/ ... satriko voasintony

Hanatona ny tratrany,/ toy ny babo an'ady... Manaiky

'zay hanaovany/ 'zay tiany ataony amiko Satriko aza

resiny...

Satriko izy tsy afaka/ hanalavitra ahy

Satriko ho giaziny/ hidiany anaty fony.

Nasehoko azy koa

Ny foko mbola banga

Tsy feno hatram'izao/tsy azony hoe hampiana

Tsaroany tam'izay/, ...satriny, hono, hozairiny

Hiraikitra amin'ny ahy/ny fony 'zay niriany

Niniany norimbonina.

Satriny aza hikambana

Hitambatr' ankiray

Satriny hifameno/ hitovy hasambarana

Satriny aza hiombona/iray fitomaniana.

Ny rovi-dambako iny/ navadikay ho tady

Nafehy ny fony rimbona

Tsy nahatazona ahy

Ny silaky ny fony/ nasosony ny akanjony

Nentiko niverina/ tsy mety hanampiana

Kanefa raha ny marina

Tsy misy mahalala/ tsy misy mety mino

Fa hoe: Refy paika 1

Iny lambako iny/, 'lay lambako ahy omaly

Mbola lambako foana Ikaloyna

Vony.

Mariho fa ny teboka telo dia fanginana midika paika mangina iray. Somary miato kely vao tohizina ny antsa.

Io izao dia ohatra Rindra hentitra sokajy iray anaty Ngadona kitelotelo na dingan-telo mifanongoa indroa miantoana.Izany hoe Refy paika 6/3 na Refy paika 3+3/3.

Rarinteny Hentitra eto no ampiasaina satria ahitana vanimpeo mafy novolena.

Mihatra foana ny fitsipika fototra toy ny

- Raha misy vanimpeo mafy roa mifanaraka dia mandefitra ho vanimpeo malemy ny iray. ohatra:

TSY MIsy 'MAhaLAla > tsy MIsy MAhaLAla

- Fitsipiky ny andianjanampeo
- Anaty teny atao indray manonona

  Ohatra: Tsa (roa)ny tam'izay

- Anaty teny Atao indroa manonona

  Ohatra satriko ho GI- A-ziny

Ao koa ny andianjanampeo mampiray teny roa

- Atao indray manonona

  Ohatra Ma NAI ky izay hanaovany

- Atao indroa manonona

Oh

naSEho- ny - A- hy a(ndroa)ny

Misy fitsipika entina anavahana ny vanimpeo mafy (izay VENTY FANDREFESANA ANDALANA) amin'ny vanimpeo malemy ve? Misy dia misy tokoa , izay ilay lafiny tekinika entina mampivoatra ny asa fandrafetana poezia na kalo na tononkalo na poema.

Ranarivelo Rufin

FANAZAVANA FANAMPINY

MIKASIKA NY RINDRA AFAKA (Vers libres)

Hohazavaina eto ny atao hoe Rindra afaka (vers libres) eo amin'ny poezia na kalo malagasy. Tsy hiverenana ny nahazoana ny ngadona kiroaroa (rythme binaire) sy ngadona kitelotelo (rythme ternaire) izay tsy maintsy hay na dia anaty "routine" fotsiny aza.

Rehefa mifampitantana ny ngadona kiroaroa sy kitelotelo dia antsoina hoe

- Ngadona manokana- Rindra manokana (Refy paika 7 na Refy paika (4+3 na 3+4)/sy

- Ngadona manokana - Rindra manokana Refy paika 5 na Refy paika (3+2 na 2+3).

Afaka mamorona ohatra ianao.

Ireto avy ny refy paika anaty ngadona kiroaroa amin'ny sakany sy ny lavany , izany hoe rindra mifampitantana na rindra mifanjohy.

Ohatra:

Mbola tsy afaka/ ao an-tsaiko - Refy paika 4 na 2+2

Nefa isika toy ny olona/efa nifankazatra ela -Refy paika 4+4

Ao koa ny refy paika 6 na Refy paika 2+2+2

Eto indray ny ngadona kiroaroa mifanjohy amin'ny lavany

Refy paika 4+4/4

Mbola tsy afaka ao an-tsaiko- Refy paika 4

Ilay fotoana nihaonantsika/teny an-tenatenan-dalana - Refy paika 4+4

Satria toa misy hery tsy haiko-Refy paika 4

Hazavaina hatramin'izao/rehefa dify ilay sampanana -Refy paika 4+4

Ireto indray ny refy paika anaty

- Ngadona kitelotelo amin'ny sakany (mifampitantana)

Refy paika 3+3

Tsy fantatro akory/ 'zay momba anao any - Refy paika 3+3

- Ngadona kitelotelo amin'ny lavany (mifanjohy.) Refy paika 3/3

Ohatra

Refy paika 3/3

Tsy fantatro akory - Refy paika 3

'zay momba anao any - Refy paika 3

Ao koa ny refy paika 4/3 ohatra

(Ilay fotoana tsy nampoizina)/ Refy paika 4

nahitako anao -Refy paika 3 Zary

toa lalaiko - Refy paika 3

Ny ankoatra an'ireo dia ngadona manokana. Izany hoe refy paika kiroaroa mifampitantana amin'ny refy paika kitelotelo na mifamaly amin'izany ohatra

Ngadona manokana, Rindra manokana, Refy paika 4+3 I-a-NA-o RA-ha

-TE-o/TSY mba NIAlaNGAlana.

Nanohana ahy sahady/noho ny lalana malama-Refy paika 3+4

Indro àry ilay kalo na poezia (Vanimpeo mafy ireo amin'ny sorabaventy ary vanimpeo malemy ireo amin'ny sora-madinika...amin'ny andalana vitsy natao ohatra)

RINDRA AFAKA mampiasa - Ngadona kiroaroa sy Ngadona kitelotelo ary Ngadona manokana.

Mbola tsy afaka ao an-tsaiko - Refy paika 4

Ilay fotoana tsy nampoizina/nahitako anao -Rp4+3

Zary toa lalaiko - Refy paika 3

Ny irery mahatsiaro/ ny zavatra natao -Refy paika 4+3

Tsy fantatro akory/ 'zay momba anao any - Refy paika 3+3

Nefa isika toy ny olona/efa nifankazatra ela -Refy paika 4+4

NA iaNAO koa Aza/ mba NAhaTEny iZAny - Refy paika.3+3

Saingy roso moa ny dia/;ny vinany indray navela R4+4

niFAmpiTSIky iSIka/,SAmy REvo NIAra-DAlana,-Refy paika 3+4 KA tsy NIsy

FAhaNGIna/NA naNDAlo NA taMAna Refy paika 4+4

I-a-NA-o RA-ha -TE-o/TSY mba NIAlaNGAlana. Refy paika 4+3

Nanohana ahy sahady/Noho ny lalana malama-Refy paika 3+4

Indrisy ka indrisy,/ tsy maintsy nifandao Refy paika 3+3

Anton-dia ...samy hafa/ no indro nampisaraka Refy paika 4+3

Tsy maintsy nofaranana/ny sangisanginao- .Refy paika 3+3

Mbola tsy afaka ao an-tsaiko- Refy paika 4

Ilay fotoana nihaonantsika/teny an-tenatenan-dalana - Refy paika 4+4

Satria toa misy hery tsy haiko-Refy paika 4

Hazavaina hatramin'izao/rehefa dify ilay sampanana -Refy paika 4+4 Diary Ratiarison.

Fitsipika mba hisian'ny RINDRA-NGADONA, ialana amin'ny kitoatoana

1/ Refy paika mifanjohy anaty ngadona kiroaroa sy ngadona kitelotelo

Ohatra: aa bb

Refy paika 4 na 2+2+2 na 4+4

Refy paika 4

Refy paika 3 na 3+3 na 3+3+3

Refy paika 3

Nefa isika toy ny olona Refy paika 4

Efa nifankazatra ela -Refy paika 4

NA iaNAO koa Aza Refy paika 3

Mba NAhaTEny iZAny - Refy paika 3

2/ Refy paika mifamaly : abab

Ohatra

Refy paika 4

Refy paika 3

Refy paika 4

Refy paika 3

Ilay fotoana tsy nampoizina Refy paika 4

nahitako anao - Refy paika 3 Ny irery

mahatsiaro-Refy paika 4 ny zavatra natao -

Refy paika 3

3/ Refy paika mifamihina : abba

Ohatra

Refy paika 4

Refy paika 3

Refy paika 3

Refy paika 4

I-a-NA-o RA-ha -TE-o Refy paika 4

TSY mba NIAlaNGAlana. Refy paika 3

Nanohana ahy sahady Refy paika 3

Noho ny lalana malama Refy paika 4

4/ Ao amin'ny Refy paika manokana izay refy paika roa mifamaly dia azo ampifandraisina amin'ireo telo voalohany.

Ohatra.

Refy paika 4+3

Refy paika 3+4 > abba

I-a-NA-o RA-ha -TE-o/TSY mba NIAlaNGAlana. Refy paika 4+3

Nanohana ahy sahady/Noho ny lalana malama-Refy paika 3+4

Refy paika 4+3 - Tany hay, tany may/'zay jeren'ny maso

Refy paika 3+3 - Sy jeren'ny saina/vaka sady maina

Refy paika 3+2 - Mahita ilay maraina/ vao mifoha

Refy paika 2 - ka mamoha

Tsiahy maro sy

ny sisa

,

Farany . Misy telo ny karazana andalana.

* Andalana mihidy- Mifarana eo amin'ny faran'andalana nyampahantsarinteny. Raha vahana ny andininy dia tsy hahazoana fehezanteny

Ohatra

Akory kosa Antehiroka sy Ambohimanarina:

Tsy tendrombohitra hifaninana

Tsy lohasaha hifanebaka

Tanimbary niara-niketsa

Sobika niara-peno vary; Fatam-

bary niara-drinary Zaza niaraka

ihany.

Haintenin''ny Ntaolo.

* Andalana mitafitafy. Mivoha ny faran'andalana saingy mijanona eoan-tenantenan'ny andalana manaraka (/vikina sy tsipy enjambement et rejet)

* Andalana mivoha. Mivoha tanteraka ny faran'andalana rehetra.Raha ravana ka atao amin'ny endrika lahatsoratra ny andininy dia manome fehezanteny feno Ohatra:

Mbola tsy afaka ao an-tsaiko- Refy paika 4

Ilay fotoana nihaonantsika/teny an-tenatenan-dalana - Refy paika 4+4

Satria toa misy hery tsy haiko-Refy paika 4

Hazavaina hatramin'izao/rehefa dify ilay sampanana

Manana safidy ianao. FEHEZO ALOHA RAHA AZONAO ATAO NY MANAO FANAZARANTENA MAMPIADY NGADONA KIROAROA SY KITELOTELO VAO MAMPIADY RIMA.

Ohatra akaiky tiantsika ilay poezian'i Rado mitondra ny lohateny hoe : Hafatra

Ngadona kitelotelo - Refy paika 3 na Refy paika 3+3/3

HAFATRA

Ho any ianao kanefa,/ aza ataonao fantany Refy paika 3+3

'Zao fahoriako izao....Refy paika ,3

Rado

Ampahany

Miaingà amin'ny Teboka efatra famoronana dia ndeha tozoy ny lalan'ny famoronana.

Ranarivelo Rufin

MIANATRA POEMA

Aza atao vato sakana ny mandrasarasa ny andalana ho vanimpeo mafy sy malemy ary moana miaraka ny fitsipika mifehy ny fifandroritan'ny tsindrimpeo, indrindra ny aminlny Andianjanampeo.

Rindra mandray roa.

Ny ho avy ve? - Refy paika 3

Tany hay , feno tsilo, tany mainty babangoana R4+4

Tany mainan'ny ankamantatra Refy paika 44

Tsy fantatra fisiana: Refy paika 3

Ahiahy lava, tebitebin-tsaina Refy paika 3+3

No mandrakotra ny masoko, efa jenjina sy jamba Refy paika 8

'Jembin'ny tampi-maso Refy paika 3

Manakona ny ampitso...Refy paika 3

Ny ampitsoko ve? Refy paika 3

Tany hay, feno tsilo, tany mainty feno haizina Refy paika 4+4

Tsy hitan'ny eritreritra, natao hisava lalana Refy paika 3+3

Tsy ahitana izay diavina Refy paika 4

Na misy aza anefa/ fisiana anaty nofy Refy paika 3+3 Tsy azo iantsampazana, tsy azo tanterahana..

Ny herin'ny zavamisy? Saringom-pahantrana Refy paika 3+3

Gejain'ny fanireriko, fandrika handentehana Refy paika 3+3

Ny ain'ny fikasako tsy ho very sasaka

Ao anaty fahanginako - Refy paika 4

Mitroatra hikomiako... Refy paika 3

Izao tontolo izao dia tontolo mpanaben'

Ny tsindry hazo lena...

Tany hay, hita, re, tany mainty feno tsilo

Tany may, tany mbola iorenan'ny fisiako.

Ranarivelo Rufin

Desambra 1978

MIANATRA POEMA

Ngadona manokana, sy ngadona kitelotelo

Refy paika 7/3 na Refy paika 4+3/3 . Izany hoe isaka ny andalana dia ahitana

- Voalohany : Refy paika 4 miampy refy paika 3 Ohatra f'iZAho

  aLOha aTY dia MBOla/tsy TE hiTEbiTEby

- Faharoa: Refy paika 3

Ohatra

NA koa HIAsa LOha

Indro ilay poezia Refy paika 4+3/3

Vanimpeo mafy no VENTY FANDREFESANA ANDALANA.

TSY aKOry Aho MIAvona/ rah' TOA ka TSY miRAIka
Fa KOsa Efa MAnan-DRAfitra/ Efa MAty PAIka
Rah'TOA ka REsaKA fiTIA.../, AOka miHItsy aLOha
F'izaho aloha aty dia mbola/tsy te-hitebiteby
Na koa...hiasa loha.

F'izaho aty mbola tamana/,amin'ny fiaina-mamy
Mah' selibatera
Manko rehefa iny izaho/ mantsy te-hivoaka
tsy mila izay miera
Ihany koa tsy mbola foiko/, ny torimaso mamy
Isaka ny alina.

Dia matory am-pilaminana/, tsy mila mieritreritra
Na misaina lalina...
Mantsy tsy ho takatrao, / ilay fitia andrasako
Mantsy tsy ho zakanao,/rah' ho tanisaiko
Aminao ny lasako.

Sady ny aty koa lesy! Mahatoky tena!
Tsy matimatina tambazana/vola aman-karena
Tsotsotra fomba fiaina

Fa betsaka hambom-po

Tratra lesy ny tanjona

Izay vao afa-po

KAREN R.

Io kalo io na io poezia io dia azontsila arafitra anaty RINDRA MANDRAY ROA , izany hoe ngadona kiroaroa (refy paika 2 na refy paika 4) mifamaly na mifanjohy amin'ny ngadona kitelotelo (Refy paika 3)

Indro àry:

TSY aKOry Aho MIAvona/

Rah' TOA ka TSY miRAIka

Fa KOsa Efa MAnan-DRAfitra/

Efa MAty PAIka

Rah'TOA ka REsaKA fiTIA.../,

AOka miHItsy aLOha F'izaho

aty aloha dia mbola/ tsy te-

hitebiteby

Na koa...hiasa loha.

F'izaho aty mbola tamana/

Amy fiaina-mamy

MAh' seLIbaTEra

Manko rehefa iny izaho/
Mantsy te-hivoaka tsy
mila izay miera Ihany koa tsy
mbola foiko/,
Ny torimaso mamy
Isaka ny alina.

Dia matory am-pilaminana/,
Tsy mila mieritreritra
Na misaina lalina...

Mantsy tsy ho takatrao, /
Ilay fitia andrasako
Mantsy tsy ho zakanao,/
Rah' ho tanisaiko
Aminao ny lasako.

Sady ny aty koa lesy!
MAhaTOky TEna!
Tsy matimatina tambazana/
Vola aman-karena
Tsotsotra fomba fiaina
Fa betsaka hambom-po
Tratra lesy ny tanjona

Izay vao afa-po

KAREN R.

Amin'ity kalo ity, dia nasiana fikitihana ny ngadona. Noraisina ny Refy paika misy ao amin'ny andalana 1 sy 2 dia iny no nohajaina hatramin'ny andalana farany.

Ampitahao ireo dia omeo ny Tsoa-kevitra

Ranarivelo Rufin

MIANATRA POEMA

Ohatra raisina eto ireto andalana ankiroa

MiSAri-NOfy MIOfo/ Ao aNAty NOfoko Ao (Refy paika 3+4)

Ny eritreri- maninteraka (Refy paika 4) Aingampanahy

Feon'ny Saina.

Ho tohizana ny kalo etsy ambony

Indro àry

MiSAri-NOfy MIOfo/ Ao aNAty NOfoko Ao (Refy 3+4)

Ny EriTREri- MAninTEraka (Refy paika 4)

Tiana nasongadin'/ ilay fanahy te-hisandratra

Hamololona eny hatrany

Amin-daingon'iry maraina

F'indro ipariahan'/ ny tsikitsikim-bony vaky

'Zay donaham-pofo-manitra

Ny embokembokao manento

Ka dia velombelon'aina

Mba ho vongam-panasinana

Ny mofo ho tena mamy nofy Ny

eritreritrao tineraka.

AINGAMPANAHY FEON'NY SAINA.

A F S

Manankarena haisary hosodoko io kalo io. Ary saika izay ny fitosaky ny diam-penin'ny Poeta. Somary sarotra mahaliana na dia somary mavesabesatra aza ny fizotra sy ngadon'ny haifeony

Ranarivelo Rufin

MIANATRA POEMA

Sendra hitako tao anaty tahirin-kevitra ity poezia ity. Kalo nosoratan'ny mpiara-mianatra iray kilasy tamiko (classe de seconde)
tao amin'ny Lycée Ampefiloha, taona 1976. Jean Louis Rakotoarimanga no anarany.

Rindra hentitra manara-dalàna (vers réguliers)

Ngadona kitelotelo, Refy paika 6 na 3+3

Tolom-piavotana/no avoakany asesy

Ihany koa ampiany/ hoe: "Tsy maintsy mandresy!".

Dia mirediredy/ " Firaisana hono no hery!" Milaza

ery fa mafy/ ny ketoky ny fery.

Dia mibadabada/ ny lelany e! miraikitra. Dia

miboredika eo/" Tsy tanty izany kaikitra!" Ny

teniny e! mirada../.Ny iviny mitete.

Ny tongony e! mipilaka/mameno ny arabe.

Tomaniny e! tsy miala /an-tsisin-dreo tamboho Rah'

sendra ka mivena, / manao katro-doha.

Mitolilalila / miantso hoe " Tantano!"

Tsy maintsy mandresy, hono, ny tolom-piavotana.

Ny masony e! kanefa feno haromotana

Mpitolona, hono, izy...Nefa hay mpimamo.

Jean Louis Rakotoarimanga

Vanim-potoana Revolisiona Sosialista no namoronana an'io kalo io. Nianarana tany am-pianarana ny momba an-dry Mao Tse Toung, ry Karl Max, ry Lenine, ry Kim IlSung.

Saika andalana mihidy miady ngadona sy miady rima no nandrafetana an'io kalo io. Ny sarinteny mivantana voarain'ny maso dia tantarana olona mamo anankiray ho sarintsarina mpitolona.

Ranarivelo Rufin

MIANATRA POEMA NA KALO

Ho jerena manokana eto ny rindra ngadona sy andalana anatin'ny kalon'i Karen Stéphanie Manjaka manana ny talentany ao anaty fianakaviambe.

Eto dia sokajiantsika anaty Rindra afaka ito kalo ito izay somary nisy nokitihina kely.

Rehefa hianatra poezia dia ny mampiady ngadona aloha . Ezahana fehezina ny NGADONA KIROAROA SY NY NGADONA KITELOTELO. Manaraka ho azy ny mampiady rima.

Indro kalo iray:

Topazo...

Topazo maso aho/ na dia hoe...

Iray minitra monja.

Mantsy ny ranomasin'/izy ireo milamina,

Ny ahy kosa...tena Be

fanonja.

Ny samboko aty/ madiva ho rendrika

Difotry ny rano

Loatra

Tafahoatra.. Ny vavako no

tsy miloaka Fa ny foko...

Efa te-hitroatra...

Topazo maso aho/ na dia hoe...

Segondra vitsy ihany.

Ny lanitr'izy ireo

Mantsy manga/mitondra hafaliana Tsy

mety lany.

Ny ahy kosa... Rako-drahona

Maizin'ny tontolo/ misy ahy Aiza

ianao 'lay hany tokana Mba

tokony... hiahy?

Topazo maso aho

Fa mitady ho very

Mirenireny

Toy ny zaza

F'efa manao izay/ fara heriko aho

Miandrandra izay Ho

sahaza.

Isanandro aho/mila ny herinao

Isa-minitra aho

Te-hahita

Fitiavana aminao.

Fotsiny

Topazo maso aho

Mba hahalalako

Fa...

Tsy miady irery

Aho ety

Karen Stéphanie Manjaka.

Io dia ohatra iray na endrika kalo Tora-pó ankiray (lyrisme).

Mbola azontsika atao Rindra hentitra manara-dalàna koa io (vers réguliers) izany hoe mitovy ny refy paika isaka ny andalana.

Ohatra ataontsika Ngadona kitelotelo-Refy paika 3+3/3

Topazo maso aho

Na dia hoe iray/ minitra monja aza...

Mantsy ny ranomasin'/ izy ireo milamina

Ny ahy kosa aty

Dia tena be fanonja.

Ny samboko aty/madiva ny ho rendrika

Difotry ny rano

Diso tafahoatra

Ny vavako no tsy miloaka/...ny foko te-hitroatra

Topazo maso aho

Eny na dia hoe:/ segondra vitsy ihany

Ny lanitr'izy ireo/ mantsy manga erÿ

Mitrotro hafaliana

Toa tsy mety lany

Ny ahy kosa aty/tena rako-drahona

Maizin'ny tontolo

Efa misy ahy...

Aiza ianao r' ilay/ hany tokana mba...

Tokony hiahy ahy?

Topazo maso aho

Fa mitady ho very/ ka e! mirenireny

Toy ny zaza very

F'efa manao izay.../fara heriko aho.

Miandrandra izay/ hoe ho sahaza

Isan'andro aho/mila ny herinao Isa-minitra

aho/ te-_hahita hatrany Fitiavana

aminao.

Fotsiny, topazo maso

Aho mba hahalalako/ fa tsy miady irery

Aho ety an-tany...

Karen Stéphanie Manjaka.

Mbola azontsika atao ngadona kiroaroa io kalo io ka refy paika 4+4/4/2

Ranarivelo Rufin

MIANATRA POEMA NA KALO

Ho jerena manokana eto ny NGADONA KIROAROA AMIN'NY ENDRINY ANANKIROA: Andalana mitovy refy paika sy andalana tsy mitovy refy paika kanefa izy roroa samy ao anaty valan'ny ngadona kiroaroa.

Tsiahivina aloha fa ny ngadona dia fiverimberenan'ny VANIMPEO MAFY elanelanin'ny VANIMPEO MALEMY IRAY NA ROA eo amin'ny kalo malagasy.

Ao amin'ny ngadona kiroaroa dia ahitana andalana mitovy Refy paika hatrany amin'ny andalana farany

Refy paika 2

Ohatra

Dia nangina

Ilay tantara

Fa nimoana

Toy ny saona

Ny fisiany

Mamanara.

Refy paika 4 na (2+2)

Ohatra

Dia nangina/ ilay tantara

Toa nimoana /ny fisiany...

Refy paika 6 na (2+2-2)

Ohatra

Dia nangina /ilay tantara/lavareny

Fa nimoana/ny fisiany/teny ho eny

Refy paika 8 na (2+2+2+2) na 4+4

Dia nangina/ilay tantara/lavareny/mankaleo

Fa nimoana/ny fisiany/teny ho eny/efa resy

Hatreo ihany aloha

Ao amin'ny ngadona kiroaroa koa dia ahitana andalana tsy mitovy halava kanefa manaja ireo Refy paika singan'ny ngadona kiroaroa.

Toa Rindra afaka (vers libres,) raha jerena maika kanefa dia Rindra hentitra anaty ngadona kiroaroa.

Ohatra eto ambany, kalo iray ahitana Refy paika 2/4/6/8.

Misalobona ao irery/ny eritreriny efa tia, (Refy paikav8) Tia kanefa dia tsy maintsy mbola hamoy (Refy paika 6) Hamoy ilay fitiavany...

Dia nangina /ilay tantara (Refy 4

Toa nimoana/ny fisiany

Moa mangidy vé ny lalany

No hita miondrika ny tarany

Efa lò (Refy 2)

Nefa tò?

Tsy hay tsy hitanao hiraina

Nefa aina

Mbola mamy sady sitraka

Mbola mamy eny an-tanany

Any ivohon'ilay fitiavany

Nafoiny nefa...

Aina anaty

Afo hamelona mandramaty Refy paika 4

Ny androm-pahoriako vaky/niparasaka ary lasa

Tonga haizina amiratana

Tao vao haiko/tao vao tsapako

Fa hay dia tena sarobidy

Ny tantara iray nivalona..

Dia nangina, ho'aho, ny lalany/nindramiko mba ho ahy fahiny...

Na oviana tsy hay ho lalany./manindry izato fahanginana

Efa feno taolambalo

TIa mandefona ny Ampitso.....

Dia nangina lay tantara toa

mimoana ny fisiany Tena

mamy hay ny tarany

Hay , ho ahy ny hasambarany

Ranarivelo Rufin

1980

.

MIANATRA POEMA

Avy amin'ny asasoratrareo ihany no hazavaiko sy asiako kasika fanitsiana eny an-tsefatsefany eny. Tsy nampoizin'ny mpanoratra ity ngadona efa niainany anaty ity izay mivoaka ho azy eo an-dohampeniny. Ny lantompeo anaty fehezanteny narafitra ho andalana no manazava ilay faingo anaty (césure).

Indro àry, ngadona manokana 7 - Refy paika 3+4

Nilentika ho takona/any ambadiky ny havoana

'Lay masoandro mody/omban'ny tara-pah'zavany.

Nanjohy ny lalany izy/niankandrefana any foana

Najanony ny haizina/ho faha'taperan'ny andro androany.

Nefa firy ireo/mbola misomebiseby

Amin'ny fivelomany/sy ny asa nosahaniny?

Firy ireo tsy miandry/ao anaty tebiteby Satria...

Rakofan'ny akom-peo/mampatahotra ny aliny?

Hiakan-jazavavy/mitomany tratra hariva

Nanantena vonjy/saingy indrisy tsisy nihaino

Redin-jiolahy/ amin'ny feony iva dia iva

Sy 'zato hamamoany/ saininy ho tsiambaratelo.

Fiara miraondraona/no re tsy mampilamin-tsaina

Am'ireo mpamily/ sy 'zay rehetr' ho entiny

Hira soa malefaka/no manafoana ny taraina

Sy mandavo rofy/ amin'ny ngadom-piaina arentiny.

Miampy tonom-bavaka/fisaorana ny efa tò

Sy ny zavatra rehetra/mbola homeny,mbola' iainana

Nofy sy eritreritra/amin'izay mety hanjo

Sy 'zay tian' hitranga/raha tahiany...alim-piainana.

Nilentika ho takona/any ambadiky ny havoana

'Lay masoandro mody/omban'ny tara-pah'zavany.

Nanjohy ny lalany izy/ hampandroso ity fotoana Hahatongavan'ny

andro/ampitso, fa tapitra ny androany.

Diary Ratiarison.

Io izao dia ngadona miala amin'ny ngadona mahazatra efa dridrangilo. Azonao andramana handasirana ny aingampanahinao:

Ngadona manokana 5 ahitana Refy paika 2+3 na Refy paika 3+2

Ngadona manokana 7 ahitana ny Refy paika 3+4 na Refy paika 4+3.

Ranarivelo Rufin

MIANATRA POEMA

Kalomilahatsoratra (poème en prose) indro

ohatra anankiray:

Ny teboka namantsihany ahy ihany sisa no MBA navelany. Reraka ny elatro manjohy irery ny sisin-tanin'ny sento.

Lanitra eny ny heriny. Avo tsy hay sy tsy hita iandrandran'ny masoko.

Ireny rehetra ireny? Fisainana voazanaka. Baboiny avokoa na fanahy na fo na nofo. Kanefa ireny no mainka mampiredareda ny finiavako ao anaty sahan' alina notsivatsivaiko.

Ny faniloko natsangako aza mainka nanazava ny hasarobidin'ny lalankelin'ny hafa hitondra ilay maraina... na dia tsy ho ahy intsony aza... satria... ny amiko...efa amin'ny finiavany niaro ilay faniloko.

Izay ilay teboka namantsihan'ireo mpanitsaka ny rariny sy ny hitsiny ny lalako. Ranarivelo Rufin

08 Jolay 1984

MIANATRA POEMA

Kalo gasy

Ry sarisary moana
Vizana mitrotro
Taratra misaona!

Ry endrika misotro
Vintana miraraka
Eo am-bava motro
Moa...
ilaozanao hisaraka?

Ry sarisary moana
Tsy mahafohy ny lalana
Mahantra efa noana
Very hasambarana,
Toa anao... Iriako
Ho tena fifaliako
Ny aloky ny vita
Iriako mba ho diako
Hitrotro ireo tafita

Ranarivelo Rufin

Tsiahivina mandrakariva fa ao anaty rafi-kiran'ny poezia no handrendrehana ny saryloko entina ivoizana ny tian-kambara.

Efatra raha atao indray mamehy ny karazana saryloko azo atao amin'ny alalan'ny soratra. Ireto avy izy ireo:

Ranarivelo Rufin

POEZIA ANKOATRAHOATRA/RINDRA MALALAKA

TSETSATSETSA TSY ARITRA

Tafiditra ao amin'ny fanazavana sy fianarana kalo ity Tahirin-kevitra ity:

31 Aogositra 2025

Manohy ny fandalovan'ise taty aminay. Fotoana fohy nihaonana fa nahafantarako ny bitika indrindra anefa ngeza momba an'ise dia ilay "ise" tsy mbola miova rehefa hanao zavatra kinendrin'ise izay. Ny tenako moa dia anjorombala lava eny no manohy irery ny fikarohana
-

Fa mikasika ny fangatahan'ise dia indro ny dikany amin'ny teny frantsay mikasika ny Tsetsatsetsa tsy aritra,

REGARD DE LA LUNE

C'est le titre d'un recueil renfermant vingt poèmes surréalistes teintés des éléments symbolistes composés par le poète Hérizà Ratahiana de son pseudonyme à l'époque .

C' est l'un des documents tiré du dossier du Cercle de la littérature malagasy dénommé FA.HA.MA d'antan, autrement dit 'l'Acte de promouvoir et de developper la littérature malagasy"; FAHAMA qui loin

d'être une association légale n'était qu'un lieu de rencontre de quelques poètes et écrivains à l'époque pour des échanges culturels.

A PROPOS DU "REGARD DE LA LUNE"

Ce qui frappe l'oeil à première vue en feuilletant le recueil original avant d'y pénétrer, ce sont les points ci-après:

A/ Musique du verbe

- des poèmes écrits à la machine à écrire dont fade est l'encre noirtournant en gris clair.
- des poèmes écrits à cent pour cent en caractères minuscules
- Aucun signe de ponctuation
- des poèmes écrits en phrases complètes segmentées en groupesrythmiques assimilés aux vers selon le rythme naturel du poème déclamé et imposé par le choix et l'inspiration du poète.

En bref, cette manière de matérialiser la musique des verbes dans ces poèmes démontre

- primo le bon vouloir du poète de ne pas se conformer à la versification soit le bon vouloir du poète de se libérer de certaines normes et ordres établis en général y compris ceux du système culturel. Il est en perpétuelle quête d'une renovation ou d'un changement dans le domaine de "Belles écritures" soit " Sora-kanto" en malagasy.
- Secondo, ladite manière de matérialiser dans les écrits ses inspirations nous précise que ces poèmes surréalistes aux rythmes naturels, improvisés et spontanés des vers sont faits pour être déclamés comme le slam, le kabary.De là, il s'agit d'une autre forme de vers libérés jusqu'ici.

B/ Peinture vivante à l'aide des mots imagés ou séquences d'images.

Il en est de même concernant la peinture avec des mots imagés que le poète a expliqués dans l'avant-propos de son recueil. Et encore plus confirmée à travers l'unique poème que j'ai intitulé " Mission du poète" comme conclusion de ce nouveau chef-d'oeuvre " Regard de la lune" continuant à suivre le beau sillage du " Traduit de la nuit" de JJ Rabearivelo.

En effet, ces séquences d'images décrivant

- les désirs, les souhaits, les rêves tous refoulés,

- et les visions, les objectifs, les projets tous non réalisés

-ainsi que tous les sentiments néfastes et les contraintes subis émanant de ces injustices et violences,

Bref, tous les maux qu'il a subis sont refoulés dans l'inconscience et au plus profond de la subconscience.

Les faits réels traduisant les cultures assimilées et acquises entrent en contradiction dialectique avec les faits surréels.

Et ces séquences d'images qui s'enchaînent logiquement ou ces séquences d'images contradictoires qui se suivent sans aucune suite logique subissent des contraintes pesantes.

Ce sont des séquences d'images refoulées dans l'inconscience qu'il faut libérer ou ce sont des séquences d'images ensevelies vivantes dans l'abîme profonde de la subconscience qu'il faut rescuciter.

Toutes ces séquences d'images réelles et celles surréelles (toujours en contradictions dialectiques) sont des oeufs couvés.

Certains étaient éclos et prenaient la forme des poèmes à la fois réalistes et souvent agressifs sous l'impulsion de l'intelligence et de la raison à l'époque de la Révolution Socialiste Malagasy.

Un seul parmi ces oeufs a failli ne pas être éclos; un seul oeuf qui a fini par trouver son éclosion sous la chaleur intense du soleil reçue par la lune. Mais il était difforme soit dépourvu de tête et une bête sans ses deux pattes: une nature quasi ronde pareille à une pleine lune personnifiée vêtue du linceul noir de la nuit parsemée d'étoiles ou plus ouvertement de la nuit qui avait emprisonné les séquences d'images avortés mais encore toujours en vie dans l'inconscience et dans la subconscience du poète.

C/ MESSAGE

Musique du verbe et Peinture avec des mots imagés sont les deux ailes fortes du message à transmettre dans chaque écrit poétique.

Le message vital dans le présent recueil est la sagesse des anciens ancêtres transmise par le truchement des mots imagés faciles à lire mais dont le vrai sens demeure caché et difficile à comprendre dans l'imédiat. La Mission du poète est d'atteindre le vrai sens dissimulé dans cette vision quasi-prophétique.

Revenons à l'avant-propos.

- La première existence du poète se trouve dans les oeufs couvés etéclos sous la domination de tout ce qui est rationnel et logique, fruit de l'intelligence et de la raison - Une vie enfantée par la mère patrie- Cf Mission du poète. Ce sont les poèmes réalistes auxquels l'auteur s'est livré librement (réalisme subjectif et réalisme objectif)

- La deuxième existence du poète se trouve dans l'un des oeufscouvés qui a failli ne pas être éclos mais sous la chaleur intense du soleil reçue par la pleine lune elle donne un être difforme que ruminent l'inconscience et

la subconscience. Ce sont les poèmes surréalistes teintés parfois des éléments symbolistes.

Cet oeuf couvé, éclos mais difforme constitue l'image des écritures automatiques et poétiques loin de passer par l'intelligence et la raison. Un être éclos sans tête et sans ses deux pattes après avoir reçu la chaleur de milliers dégrés. C'est une nature quasi ronde comme la pleine lune qui représente l'image des poèmes surréalistes jaillissant de son regard, images des ces petits êtres éclos et difformes, nés de l'inspiration puisant sa force aussi bien dans l'inconscience que dans la subconscience. Et cette lune personnifiée à un être humain n'est qu'un seul oeil ayant son propre regard duquel est éclos chaque oeil qui a failli ne pas être éclos.

Et elles sont nées les écritures automatiques parfois bizarres, folles et difformes qui vous font rire dans le REGARD DE LA LUNE ayant aussi bien sa souveraineté (celle de l'Etat Malagasy à l'époque) que sa personnalité (celle du poète) au milieu de la nuit orageuse ou parsemée d'étoiles.

Ce recueil de poèmes surréalistes composés par Ranjatohery Harilala fait partie de la littérature orale si on se refère à la manière dont il confectionne les vers libérés dans la langue malagasy.

A travers la traduction ou la deuxième source d'inspiration de chaque poème prenant la forme DES VERS LIBÉRÉS, (vers affranchis de la versification) on a essayé de rester fidèle au message vital de l'oeuvre.

Ainsi, à la fin de chaque vers se matérialise un silence succint ou une pause; chaque vers étant un groupe rythmique assimilé à des vers de différentes longueurs. On ne prend que le rythme naturel de la MUSIQUE DES VERBES et celui inné du poète. Cette manière et technique de la création automatique des vers libérés et de les déclamer aux rythmes innés du poète se rapproche du genre poétique qu'est le Slam.

Nombreuses sont les les explications pouvant être rapportées pour éclaircir ce genre de création surréaliste spécifiquement malagasy.

REGARD DE LA LUNE reste le pont poétique reliant le TRADUIT DE LA NUIT de JJ Rabearivelo et les éventuelles créations de ce genre apportées par la génération future.

"REGARD DE LA LUNE" sur le sillage de la VISION de la littérature malagasy (s'enracinant et s'accrochant à son propre sol et à sa propre langue) demeure le trésor caché à rechercher perpétuellement et à comprendre: BELLE FLEUR DU VOLCAN EN EXPLOSION (vie dans les entrailles de l'inconscience et de la subconscience du poète)qui est sortie par la bouche de la mère symbolisant la patrie, terre des ancêtres.

FA.HA.MA d'antan aux alentours des années 80 était un cercle littétaire ayant pour objectif de promouvoir et de développer la littérature malagasy. Dans MALAGASY MANKANY de Ranja Zanamihoatra, celui-ci décrivait les comportements de certains malagasy sur le sillage de la civilisation importée et sur la trace de la culture extravertie. Par ailleurs, Ranjatohery Harilala dans le présent recueil fameux lance un défi naturel en soi soit en quête perpétuelle de l'identité culturelle pour pouvoir s'enraciner et s'accrocher au sol et à la langue malagasy Ranarivelo Rufin.

MIANATRA POEMA

Indramina sintonina aseho eto ho fanazavana sy fianarana ity kalo ankiray ankoatrahoatra malagasy (poésie surréaliste malagasy) nosoratan'i Harilala Ranjatohery ity: Mora azo fa sarotra takarina ary ao ivohony ny tena zavamisy marina.

Indro àry ilay kalo sy ny dikany amin'ny teny frantsay

nandramako nohenoina ny fidobodoboky ny
foko eo ampiandrasana ny hivelaran'ny
voninkazo iray.

nandramako nohenoina ny firohondrohonan'ny rian-drako
eo ampanantenana ny entom-pofo-manitry ny felana
tanora.

dia reko ny ao anatiko
milamako fivoy miadidy lakana ary hitako ny rako fa
mihoa-tsisiny manorika ny nofoko afindran'ny
rivotra maraina ho ery amin'ny voninkazo iray
mamontsina nanjary lamba jaky notafiany izany
nampiankotso fiandrianana ny somotr'aviavin'ny
felam-bony tanora

notarafin'ny masoandro avy atsinanana izy ka
niova ho fanilo mirehitra nasandratry ny
fanahy mitady fahazavana isa-maraina

nanjary fahazarako ny nihaino ny

fidobodoboky ny foko nanjary

fahazarako ny nihaino ny

firohondrohon'ny rian-drako

Ranjatohery Harilala

Nosintonina tao amin'ilay tambatra takila milohateny hoe "Masombolana" nadika hoe " Regard de la lune"

1985.

Dikany amin'ny teny frantsay: j'ai essayé

d'écouter les battements de mon coeur en

attendant l'épanouissement d'une fleur

J'ai essayé d'écouter le bruit de mon sang

tombant en cascade en espérant humer le

doux parfum d'une jeune pousse fleurie

et j'entends mon for intérieur ébranlé par le

retentissement du tambour au fond formé de

peaux bien tendues et j'entends mon for

intérieur produisant les sons des flûtes

mettant ensemble leurs voix harmonosées et

j'entends mon for intérieur qui, manoeuvrant

les rames frappant rythmiquement les eaux.

conduit ainsi la pirogue.

Et je vois mon sang
Qui, débordant le long de mon corps,
Est transmis par la brise matinale à une
fleur venant de repousser.
Cela devient une pourpre étoffe
Dont il s'habille
Et lui faisant porter la noblesse
La frange d'une fleur épanouie

Le soleil venant de l'Est
S'est réfléchi sur elle
Et l'a changée en flambeau allumé
Elevé en haut par l' esprit En
quête de la lumière.

Chaque matin,
Ecouter les battements de mon coeur
Devient mon habitude;
Ecouter les écoulements de mon sang
Commr tombant en cascade
Devient aussi mon habitude.

Ranjatohery Harilala

FANAZAVANA FANAMPINY.

Ny KALO antsointsika koa hoe poezia na poema na tononkalo dia tsy inona fa FIHAONAN'NY HAIFEON'NY TENY SY NY HAISARY HOSODOKO ATAO AMIN'NY SORATRA AMPITANA HAFATRA
IRAY IOMBONANY. Ohatra akaiky, ny HAINTENY izay sokajina kalo na poezia.

Ny Haifeon'ny Teny mifototra amin'ny ngadona sy refy paika no LASITRA entina handrendrehana ny saryloko na sary hosodoko atao amin'ny soratra.

Ohatra

Anaty lasitra Ngadona kiroaroa- Refy paika 4/2 no nandrendrehana ampahantsary kanto eto ambany, hosodoko azonao sary an-tsaina anaty soratra

Ery amoron-/kelodrano

Io tazano ilay

mpanjono

Fintan-telo/ indray mamahatra

no milahatra Anoloany.

Samuel Rajaobelison

Ampahany

Fiteny mamiko kilasy faha3 takila

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Jerena fohy ato ny Rarinteny ahitana ny Haifeon'ny teny sy ny Haisary hosodoko an-tsoratra tsy misaraka aminy.

I/ Rarinteny? - Voambolana nampiasain'i Albert Rabearifeno nampitondrainy ny lohatenin'ilay boky kely nosoratany. Voambolana nentiny nandikana ilay teny frantsay hoe "versification" midika hoe Fitsipika fandrafetana andalana tononkalo.

Mbola io voambolana io no ampiasaintsika fa amin'ny dika mitatra anaty lafin'ny HAIFEON'NY TENY.- Musique du verbe

Rarinteny? Teny rariana ho andalana kalo na ho andalana lahatsoratra voarindra sy voakaly.

1/ Teny rariana ho andalana kalo

Ohatra 1

Lasitra Ngadona kiroaroa- Refy paika 4

Fasika amoron'ny rano malaky

Mikoa amin'ny onja sy alona ve? Sa

vato malemy sy mora vinakin' Ny eri-

mifafy mangina tsy re,?

JJ Rabearivelo Ampahany.

Azonao sary an-tsaina ny hakanton'ny sary natao tamin'ny soratra izay narendrika anaty lasitra Haifeon'ny Teny.

Ohatra 2

Lasitra Ngadona mandray roa : Refy paika 3/2

Nataoko ity ianao - 3

Ho olon-tsoa - 2

Ka enjika aho

Somadodoka

Somaritaka

Kanjo hay ianao

Olon-dratsy

Olon-tsy vanona

Haintenin'ny Ntaolo

Lah 130

Ampahany

Anisany lasitra ngadona ny tamberinteny sy tamberina vanimpeo raha hain'ny mpiangaly soratra ny mampiasa izany. Anisany lasitra ngadona koa ireo rafi-kira raikitra (poème à forme fixe)

Teny rariana ho andalana lahatsoratra. Ao anatin'io ny kalondahatsoratra (poème en prose)

Ohatra

Dify teny an-kodimiran'ny eritreriny ny tsikiko niparasaka tao ivohon'ny faravodilanitry ny fony. Valaka aho dia nangina. Ana aho dia nitorevika teo an-tratrany.

Ranarivelo Rufin

TTF: Mifameno ny rotinina sy ny tekinika fandrafetana andalana eo amin'ny fampiharana ny Refy paika anaty NGADONA KIROAROA SY NGADONA KITELOTELO halalinina ao aoriana.

Sarinteny?

Voambolana nampiasain'i François Rakotonaivo ao amin'ilay boky nosoratany hoe "Haintenin'ny Ntaolo". Azo lazaina fa nentiny nandikana akaiky ny teny frantsay hoe " image" io voambolana io. Mbola io voambolana io no ampiasaintsika fa amin'ny dika mifintina hahafahana mamorona dika misandrahaka miainga aminy. Ao anatin'io ny lafin'ny HAISARY HOSODOKO ATAO AMIN'NY SORATRA.

1/ Sarinteny mivantana na dindon'ny fisiana tsapan'ny fitaovampandrenesana dimy sy fitaovampandrenesana faha enina (emboky ny fo sy saina ary fanahy)

Ohatra 1- Sarinteny mivantana. Azontsika ampiasaina ny teboka iray amin'ireto : filazalazanjavatra (description), fitantarana, resaka ifanaovana, rohim-pisainana)

Lasitra ngadona kiroaroa, Refy paika 8/4/2

Aiza, hono, ny ràn'ny Asa, tojo fisiana dindon'ny aina?

Moa va miombona hery handresy

Ny herim-pandrava?

Misy ny dinitra tsy maintsy efaina

Handresy ny hery.mangeja ny aina

Sy ireo herisetra

Tonga an-kisesy

Efa ho lava.

Liberty Narah

Ohatra 2

Lasitra ngadona kitelotelo, Refy paika 3+3

Voarain'ny fo,/ ory sy torovana ny

fanahin'ny misy/ nivela nolalovana

2/ Sarinteny an'ohatra (cas du symbolisme) mampiasa teny fampitahana na tsy mampiasa izany.

Ohatra 1: Sarinteny an'ohatra mampiasa teny entina mampitaha

Ilay fasako, fasako ihany

Fa ny foko dia fasana KOA.

JJ Rabearivelo

Ny ranon'ny maso DIA TOY ny mpanjono

J Ratsimiseta

Ampahany

Fiteny mamiko kilasy faha 3 takila

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Ohatra 2: Sarinteny an'ohatra tsy mampiasa teny entina mampitaha

Ny tany nilasiana : tetezana mpamitaka

Fredy Rajaofera

Fiteny mamiko kilasy faha 3.

takila 72

3/ Sarinteny azo avy amin'ny "métaphore"

4/ Sarinteny ankoatrahoatra (cas du surréalisme)

Ao anatin'io ny mampirafy sarinteny misy amin'ny sarinteny hafa.

5/ Sarinteny azo avy amin'ny fanoharana.

6/ Sarinteny mifanjohy handokoana sarinteny hafa eo amboniny.

Ohatra. Nadika tamin'ny alina - JJ Rabearivelo

HAIFEON'NY TENY: io no lasitra fototra handrendrehana saryloko na sary hosodoko. Misy fiteny izay amin'ny teny frantsay manao hoe Ny haisarinteny hosodoko dia kalo moana ary ny kalo dia haisarinteny hosodoko miteny " La peinture est une poésie muette.... et la poésie est une peinture parlante".

Haifeon'ny Teny -" Musique du verbe"

Mifototra amin'ny rarinteny ny resaka eto. Ny kasinga kely îndrindra ao amin'ny haifeo na mozika dia ny feo ahitana zanapeo sy renifeo ary vanimpeo sy teny ary andian-teny na andiana andalana.

Ary ny kasinga fototra ao amin'ny Haifeo dia ny ngadona. Ao amin'ny kalo malagasy dia ilaina ho voafehin'ireo mpanao sorakanto ny ngadona kiroaroa sy ny ngadona kitelotelo. Ary ny tena tsara ho hay dia ny fahaizana mampihatra ny VENTY FANDREFESANA ANDALANA KALO.

Tsindriana eto fa mifameno ny rotinina sy ny fahaizana ny tekinika fandrefesana andalana tononkalo.

Ho alalinina amin'ny manaraka io.

Ranarivelo Rufin

Fanazavana fanampiny

HAISARY HOSODOKO ATAO AMIN'NY SORATRA

Mifototra ao amin'ny soratra na teny izay sady akora fototra voalohany no fitaovana entina manao sary hosodoko ny resaka eto,(sary petaka na sary sikotra, sarymiaina na sarymihetsika).Vary sy rano ireo fisiana fototra anankiroan'ny zavamisy ireo. Avy amin'ny Haifeon'ny Teny no nanaovana ny LASITRA. Tsy nisy koa anefa ny lasitra raha tao ilay akora haisary hosodoko nataon'ny soratra arendrik'izy tenany ao amin'ny lasitra.

Ankoatra ireo karazana sarinteny voalaza tetsy ambony dia ireto teboka fototra efatra ireto no saha ivelarany: Iray amin'ireo dia efa azo anorenana kalo iray mahaleontena. Amin'ny ankapobeny dia mifaningotra roa na telo amin'ireo no ampiasaina. Efa hitantsika tany amin'ny fianarana ny tekinikan'ny fandrafetana Tantara foronina izy ireo.

1/ Ny filazalazan-javatra

Ohatra

Tafatsiry indray ny maitso

Eo an-tokotaninay

Rako-pelana ny paiso

Mavokely ranoray

Dox

Ampahany

2/ Ny fitantarana (andalana roa voalohany)

Tafafoha maraina aho

Hifoka izato rivo-manitra

Eny an'elanelan-taho

Manga ery ny volon-danitra

3/ Ny karajia na resaka ifanaovana

Ohatra tsotra avy hatrany.

Dia namaly Ingahy Rajao

-" Manatóna dia teneno Ny

tena marina hitanao Omaly

hariva toy izao!

- Fa ny sofiko no naheno

Ny feonao nitantara

Ny teti-dratsy vitanao - Fa ny

feoko tsy hitanao tao aloha

sy tao afara 'Zaho omaly tato

an-trano."

Liberty

Kalon-jorery na miteny irery mampiasa ny "aho" , ny "izaho" sy ny "...ko"

Ohatra 1 : miresaka amin'ny tenany ilay poeta

Ohatra 2 : miresaka irery amin'ny hafa (olona na zavatra)

Ngadona kiroaroa , Refy paika 4

Eny, mamiko ianao/ ry tenin-drazako ry teniko

Tiako ianao, laniko loatra/ary izao dia tsy afeniko..

Georges Andriamanantena

Ampahany

Fiteny mamiko, kilasy faha-3, takila 22

b) Resaka ifanaovan'olon-droa Ohatra

fanao ao amin'ny hainteny:

-" Vadiko aza ny zanak'andriana Hihinanako ny

voan-korondrano

- Raha haninao aho dia an-tany

- An-tany ianao dia hadiko

Haintenin'ny Ntaolo

Ampahany lah 27

4/ Ny rohim-pisainana

Sarinteny mampiasa indrindra indrindra ireo voambolan'ny fihetsehampo sy fihetsehantsaina ary fihetsehampanahy.

Arakaraka ny aingampanahy no ivoahan'ny lokon'ny sorakanto: mety amin'ny endrika tononkalo, mety amin'ny endrika resaka ifanaovana, mety amin'ny endrika fanadihadiana na zavatra hafa vokatry ny fikarohana, mety rohim-pisainana madio.

Ohatra amin'ny endrika kalo:

" Ry fanadinoana, ...Dia mbola hitady anao hatrany am-paran'ny nofy ihany aho, ary hikatsaka anao hatreny amin'ny lanin'ny mazava, mandra-pingadon'ny tongotro eo an-tongotro eo an-tokonambaravaranao ka hitenenanao amiko hoe:" Inty aho notadiavinao!...

Ry fanadinoana!

Rakotoson Emeralda

Ampahany

Fiteny mamiko takila 114

Ranarivelo Rufin

FEHINY

Hamafisina eto àry fa LASITRA anaovana haysary hosodoko ny Haifeon'ny teny ahitana ny Ngadona sy Refy paika. Rano sy vary ireo.

Kanto ny kalo noforonina raha kanto ny lasitra azo avy amin'ny rarinteny sy ny sarinteny narendrika ao anatiny anehoana izay tiankambara.

Hamafisina farany eto koa àry fa na dia eo aza ny LAFINY TEKINIKA manakaiky ny fenitra anaty asa sorakanto, dia ny LAFINY ARTISTIKA maneho ny izin'ilay mpamorona no tena itsarana an'ilay voaforona.

Samy hita ao anatin'ny HAIFEON'NY TENY SY NY HAISARY HOSODOKO atao amin'ny soratra ireo LAFINY ANKIROA IREO.

Ranarivelo Rufin.

MIANATRA POEMA

Haiko fa... refy paika 2

Io volana io ho rava/aorian'ny fenomanana-Refy paika ,8 na 4+4

Hitantana olon-kafa/ilay tana-notantanana- Refy paika 3+4 na Refy paika 7

Ny hirahira rehetra/tsy maintsy koa hifarana-Refy paika 3+3 na Refy paika 6

Eny, - Refy paika 1

Ny zavatry ny tany/tsy maharitra doria- Refy paika 3+4 na Refy paikac7

Hisampana ny lalan/'ireo tafara-dia- Refy paika 3+3 na 6

Ka samy hanana ny tanjo/NA keNDREny tsy HIkoDIA -Refy paikav4+4

koa - Refy paika 1

Tsiky kely asetry/raha sendra mahatsiaro- Refy paika3+4

Kopakopa-tanana /raha sendra mifanena-Refy paika 3+ 4 na 7

Ny avona sy ady/,tandremo sy atsaharo - Refy paika 3+3 na 6

Fa efa izay 'lay lamina/voatendry ho ekena- Rp6 na 3+4 na 7

Hisampana ny lalan'/ ireo tafara-dia -Refy paika 3+3

Hitantana olon-kafa/ ilay tana-notantanana-Rp3+4

Satria ny zavatry ny tany/tsy maharitra doria-Refy paika 4+4

Ary io volana io ho rava/aorian'ny fenomanana (Refy paika8 Diary

Ratiarison.

Fanamarihana : io kalo io dia ahitana ampahana nampiasaina avy tamin''ireto Rindra ireto

- Rindra kiroaroa

  Refy paika 1

  Refy paika 2

  Refy paika 4

  Refy paika 6 na 2+2+2

  Refy paika 8 na 4+4

Refy paika 12 na 4+4+4

- Rindra kitelotelo

Refy paika 1

Refy paika3+3 na 6

Refy paika 3+3+3 na 9 Refy paika 3+3+3+3 na 13 na Rindra mandray roa izay mampiasa ny ngadona kiroaroa sy ny ngadona kitelotelo

Ary farany ahitana

-Rindra manokana.

Refy paika 7 na Refy paika 3+4 na 4+3 Refy paika 5 na Refy paika 3+2 na 2+3

Fehiny: io kalo eo ambony io izany dia RINDRA AFAKA (vers libres). Voafehy sy voahaja ny RINDRA NGADONA izay lasitra nandrendrehana ny haisary hosodoko

Azontsika atao ny manolana io kalo io ho Rindra kiroaroa- Refy paika 4+4 ny andalana rehetra hatrany am-parany.

Hafatra: Raha tiana hotratrarina ny toa an-dRado sy Dox dia ezaho fehezo ny fampiasana ny ngadona kiroaroa sy ny ngadona kitelotelo.

Efa iainantsika anaty io ngadona voajanahary io. Tiavo sy fantaro izy.Tiany foana ianao poeta rehefa voafolakao izy.

Fa mbola tena ambony sady tena kanto ny RINDRA-NGADONA VOAFEHY SY VOAFOLAKA ao amin'ny kalo ahitana Refy paika tsy mitovy mandrafitra azy.

Haiko fa -Refy paika 2

Io volana io ho rava/aorian'ny fenomanana- Refy paika 4+4

Ka hitantana olon-kafa/ilay tana-notantanana- Refy paika 4+4

Ary ny hirahira rehetra/dia tsy maintsy koa hifarana-Refy paika4+4

Eny, - Refy paika 1

Ireo zavatry ny tany/tsy maharitra doria- Refy paika4+4

Fa hisampana ny lalan/'ireo izay tafara-dia- Refy paika4+4

Ka samy hanana ny tanjona/ 'zay kendreny tsy hikodia -Refy paika 4+4

koa - Refy paika 1

Tsiky kely iray asetry/raha sendra mahatsiaro- Refy paika4+4

Ary kopakopa-tanana /raha sendra mifanena-Refy paika4+4

Irony avona sy ady/,ndeha tandremo sy atsaharo - Refy paika4+4,

Fa efa izay anie 'lay lamina/voatendry ho ekena- Refy paika 8 na 4+4

Fa hisampana ny lalan'/ ireo izay tafara-dia -Refy paika4+4

Ka hitantana olon-kafa/ ilay tana-notantanana-Refy paika 4+4

Satria ny zavatry ny tany/tsy maharitra doria-Refy paika 4+4

Ary io volana io ho rava/aorian'ny fenomanana + Refy paika8

Mbola azontsika aolana sy avadika ho Rindra kitelotelo io kalo io. Kilalao fanitaran-tsaina daholo izany.

Misy sokajy telo ny ngadona:

- Ngadona kiroaroa = {1, 2, 4 ,6, 8....}

- Ngadona kitelotelo= {1, 3, 6, 9....}
- Ary ngadona manokana ={1, 5, 7...}

Refy paika 5 na 3+2 na 2+3

Refy paika 7 na 4+3 na 3+4 Eto

amin'ity kalo ity dia:

Ngadona manokana- Refy paika 7 na 3+4 no nanaovan'ny poeta azy. Nanarina ny" indro kely " fotsiny ny tenako eny an-dalana eny.

Ampitaina amin'ity FIANARANA ity fa efa ao amintsika malagasy ireo ngadona ankitelo ireo: ngadona kiroaroa, ngadona kitelotelo ary ny ngadona manokana. Nanasongadina izany ho ao amin'ny sorakanto fotsiny ny mpanoratra.

Ranarivelo Rufin

"Ny poezia tsy mba maty

Fa mameno izay poak'aty"

" Satria Fanahy mamelona

Ny banga ao anaty" Indro

àry:

Rindra manokana ,Refy paika 3+4

Sao d' ity no farany/,AhaFAhaKO miTSIky

Ka iangaviako ianao/hanararaotra ny hafaliako

Etsy aho sangio/ etsy ampihomehezo mihitsy Ataovy

tena tsapako/fa mamy kay ity fisiako.

Sao dia ity no farany/ahafahako miteny

Italahoako ianao/hitongilana handre

Henoy ny rediredikо/dia ankafizonao ombieny

Ataovy tena tsapako/f'izaho hay ka manan-danja

Sao dia ity no farany/ahafahako manoratra K'indramiko

ianao/hiantsa hatrany sy hamaky ianohy ny aingako/dia

farano amin'ny horaka

Ataovy tena tsapako/fa ny fitiavako mba vatsy

Sao dia ity no farany/ahafahako miaina Ka mba

tolory ahy/'zay hasambarana tsy lany Vontosy

teny mamy/ handaminana ny saina.

Ataovy tena tsapako/fa Fiadanana eto an-tany

Diary Ratiarison

Ho antsika te hanatsara sy hampivoatra ny asa famoronana poezia dia FOLAHO ALOHA NY NGADONA KIROAROA : refy paika 2 na Refy paika 4, na Refy paika 6 izay (2+2+2) na Refy paika 8 izay (4+4,)

ary FEHEZO KOA ny NGADONA KITELOTELO izay Refy paika 3 na Refy paika 6 izay (3+3) na Refy paika 9 izay Refy paika (3+3+3)

Miainga avy amin'ireo NGADONA FOTOTRA ANKIROA ireo no nivelaran'ireo karazana Refy paika maro azo anaovana Lasitra andasirana

ny aingampanahy izay haifeo sady haisary hosodoko ampitàna hafatra tiana ambara.

Ranarivelo Rufin

Fanazavana fanampiny.

Tsiahivina fa niainga avy

- tamin'ny asa fikarohana nataon'i Régis Rajemisa Raolison sy Albert Rabearifeno ary
- fanohizana an'ilay tambatra takilana Andrana " Tekinikafamoronana tononkalo " ny taona 2015 sy 2016
- ary tamin'ireo asa sorakanton'ireo solontenan'ireo mpanoratrananomboka tamin'ny vanimpotoanan'ny fanjanahantany ka hatramin'ny vanimpotoana ankehitriny.

ity Dingam-pikarohana ity dia dingana antenaina hihoaran'ireo mpanakanto soratra sy mpikaroka ho amin'ny Fampivoarana hatrany ny Haisoratra Malagasy.

Farany, ity Dingana ity izay ampahan'ireo TAHIRINKEVITRA naely teny amin'ny tambanjotra serasera (tsy ao anatiny ny mikasika ny tekinikan'ny Hainteny) no natao ho BOKY FIANARANA hanampy ny saina hianatra sy hikaroka hatrany eo fanohizana hamorona kalo. Mivoatra miandalana eny foana izay atao amin'ny fitiavana.

" FA ASA FIKAROHANA MITOHY HATRANY NY FAMORONANA SORAKANTO".

MIANATRA POEMA

Antitraterina fa manana ny toerany sy ny lanjany lehibe ny FITSIPIKA MIFEHY NY ANDIANJANAMPEO eo amin'ny famoronana Rindra hentitra.

Rindra kitelotelo, Refy paika 6 na Refy paika 3+3/3

Izao anio izao,

Tsy hira no ilaiko/atao mipololotra

Tsy rediredin-tsaina/miady rima loatra

Manakatra ny lanitra/impitopolo mihoatra

Fa tononkalo manjan'/i Randza Zanamihoatra Tsy

feon'anjomara/maritsoka fivazo no ndeha

hanakalozako/ny poezian'i Rado Fa kanto koa ny

anjombona/sy ngadony milanto kanefa ny ainga

miafitra/efa anaty ràko

Rah'nosoratako eto/ 'ty tononkalo ity Dia ...

Entiko aHAtsiaHIvana/An'i JEAN VerDI

Fa eto nisy zandry/foana nankafÿ

Ny KAloNY niAInga/ho RItsoKA fiTIA

F'anio raha nibanjina..../.ny volana eny ambony

Dia tazako nanoratra/Eo i JEAN NariVOny

Nanendry ny tarehiko/hanandrify ny fony Ka...

Nanafatra ahy hanohy/,sy tsy hiato intsony.

Ny Ela Nihetezana

Izay izy raha kalo narendrika amin'ny Rindra Hentitra kitelotelo , Refy paika 6 na Refy paika 3+3.

Raha tsisy ovàna ny nitondran'ny poeta azy dia kalo narendrika tamin'ny RINDRA AFAKA KANTO izy io satria ahitana an'ireto:

1/Rindra kiroaroa

-Ireo tononkalo niainga/tamin'ny ritsoka fitia -Refy paika 4+4

Ka nanafatra ahy hanohy/,tsy hijanona intsony- Refy paika 4+4

2/Rindra kitelotelo , Refy paika 3+3 na 6

1/Tsy hira izao no ilaiko/atao mipololotra -Refy paika 4+3 (tsy terena alamina tszra ny fanisana vanimpeo mafy Tsy rediredin-tsaina/miady rima loatra-Refy paika6

3/Rindra manokana 7 na Refy paika 3+4 na 4+3

Dia TAzaKO naNOraTSO/ratra...Eo i JEAN NariVOny- Refy paika 4+3 naNEndry NY taREhiko/HAnaNDRIfy ny Amin'ny FOny- Refy paika 3+4

Indro àry ny kalo manontolo dia ankafizo!

1/Tsy hira izao no ilaiko/atao mipololotra -Rp 4+3

Tsy rediredin-tsaina/miady rima loatra-Refy paika6 na 3+3

Manakatra ny lani/TRA iMPItoPOlo miHOAtra- Refy paika 3+4 (ny vanimpeo mafy novolena TRA dia isaina eto. na miova andalana dia tsy isaina izy)

Fa tononkalo manjan'/i Randza Zanamihoatra-Rp6 Tsy feon'anjomara/maritsoka fivazo Rp3+3 no NDEha haNAkaLOza/KO ny POeZIAn'i RAdo -Refy paika 3+4

Fa kanto koa ny anjombona/Amin'ny NGA -doNY miLAnto ,- Refy paika 3+4 kanefa ny ainga miafitra/Efa A to Anaty RÀko -Refy paika 3+4 na 3+3 (ef'Ato Anaty RAko)

Raha nosoratako eto/ ity tononkalo ity- Rp4+4/3+4 (Rah' nosoratako eto)

Dia EntiKO aHAtsiaHIvana/An'iNGAhy JEAN VerDI Refy paika 8 na 4+4

Fa teto nisy zandry/tsy nitsaha- nankafÿ- Rp 3+4

Ireo tononkalo niainga/tamin'ny ritsoka fitia -Refy paika 4+4 fa Anio

Aho RAha niBAnji/NA ny VOlana Eny aMBOny-Refy

paika 4+4

Dia TAzaKO naNOraTSO/ratra...Eo i JEAN NariVOny- Refy paika 4+3 naNEndry NY taREhiko/HAnaNDRIfy ny Amin'ny FOny- Refy paika 3+4

Ka nanafatra ahy hanohy/,tsy hijanona intsony- Refy paika 4+4 Ny Ela

Nihetezana

Fia tohizo tsy hijanona intsony ny asa famoronana kalo fa izay dia mbola asa fikarohana ho Fampivoarana ny Sorakanto Malagasy.

Ranarivelo Rufin.

Inty kalo romantika nosoratan'i Antsa Tononkalo Rasahobiarinjaka ity no amaranana ny fianarana.

...

Eny lasa ianao!

Dia ny foko izao malazo

Eny an-tenan-dohataona

Fanirian'ny voninkazo! Dia

ny takariva moana fa

nilaozandreo mpivazo He!

ny volana nangaina

Dia ny taratr'andro foana

Vonton-tsaona mitarazo

vao miposaka maraina Eny

lasa ianao! Fa ianao no

lohataona fanirian'ny

voninkazo Fa ianao ilay

mpivazo

Fikaloan'ny volam-peno

Fa ianao ilay maraina

Fifalian'ny taratr'andro

Ary lasa... ianao

Antsa Tononkalo R.

Ampahany nalaina tao amin'ny bokina kalo navoakany.

Io kalo rômantika io dia ahatsapana ilay fientanan'ny fo miombompo amin'ny zavaboary naterak'ilay hery anaty voatsindry mitady lalana ivoahana toy ny afotroa mamony sy mamelana anaty haizina.

Ranarivelo Rufin.

Alarobia 24 Desambra 2025.

FAMARANANA

Ny tanjon'ity boky ity dia DINGANA ho amin'ny fianarana sy fikarohana mitohy mankany amin'ny

1/ "FAMPIVOARANA NY HAISORATRA MALAGASY" eo amin'ny lafin'ny Fanajana araka ny fitsipika mifehy azy

- ny fampiasana ny teny mivoatra eo amin'ny andavanandrompiainana, andaniny ; ary

- ny fampiasana ireo voambolana matory izay tsara fohazina sy ireo voambolana teraka takian'ny vanimpotoana, ankilana, rehefa hanoratra SORAKANTO sy rehefa hanao ASASORATRA ANKOATRANY vokatry ny asa fikarohana marolafy.

Araka io, ny boky fototra tsara hananan'ny mpanoratra ho fahazavana mitsilo ny diam-peniny dia ny rakibolana malagasy sy ny Fitsipipitenenana malagasy farafaharatsiny. Tsisy ny tonga lafatra. Miezaka hatrany.

Miainga avy amin'ireo izay akora voalohany no sady fitaovana fitrandrahana nianarana tany an-tsekoly no ananganana asa famoronana sorakanto sy asasoratra tsotra ankoatrany.

Fa ao anaty fampiharana mivantana ny teny ombam-pitsipiny sy ireo voambolana ao aminy no ahafahana mampivoatra ny haisoratra amin'ny ankapobeny.

2/ Fampivoarana ny Haisoratra Malagady eo amin'ny lafin'ny Haifeon'ny Teny nananganana ny Rarinteny Fenitra (versification classique et académique) . Dingana anohizana ny fikarohana nataon'ireo zoky teo aloha ary apetraka mba hihoaran'ireo zandry ao afara.

3/ Fampivoarana ny Haisary hosodoko an-tsoratra izay mivoaka ho azy araka ny aingampanahin'ny poeta sy mpanoratra ka hahafahana mametraka ny TANTARA FORONINA FENITRA MAODERINA (Roman classique moderne) .

DINGANA ihany ireo napetraka teto. Eny an-doham-peninao ny tohin'ny lalan-kizorana.

Atalata 30 Desambra 2025.

ANNEXES

1/ - SOMETIMES, I GET LONELY

Remember the promise
To me upon which You
have given me Hope in
bloom.

Since these day I know
I understand
I hear, I see, I feel In
my heart that:
.This is my comfort
This is my joy
This is my happiness:
These are your beautifull smile

In my affliction

Like my sun in your thought.

These are your magic smile

In my pains

For your promise

Your lover 's words

Has given me Life So...

Remember the promise

To me

You know

You understand

You feel in my heart

That

I don't return

Aside from your path.

Even sometimes

I get lonely.

Ranarivelo Rufin.

11/11/20

-/ WE NEVER FORGOT

I never forgot
Her dolce herbs
Like nice hair
We have combed
In the middle of my field.

I never forgot
Your thought knowing me.
They are died.
They burnt there
Your hour in bloom In
my hand.

But the heart's boat
Is never burned
In spite of our feelings,
They are destroyed
They become an ash
They are those rotten fruit

On the contrary,

They are all alive

In order

To tie our flowers' soul

That we never forgot

Ranarivelo Rufin

INTRODUCTION

We all agree that there is no "spontaneous" creation without rules and techniques. Just like knowing the rules of grammar and spelling of vocabulary when writing or creating an article. So is knowing the techniques of composing novel, poetry, or short stories.

And a country that has its own language as its MOTHER LANGUAGE, an ALIVE LANGUAGE has its own language such as French versification, English versification, etc., not to mention poetry or prose.

So we Malagasy, we have our language, our mother language, an alive language..., why don't we have the Malagasy Standard Language (Classical Malagasy Versification) and Modern classical Novel.

And that is the reason for the existence of THIS BOOK: IT IS A
STEP BY STEP COLLECTION OF THE AUTHOR'S MEMORY
SHARED ON THE SOCIAL MEDIA, IT IS A STEP BY STEP
"PROCESSED BY THE CITY" DIRECTLY REGARDING THE
TECHNIQUE OF CREATING WRITE-ART, GROUPED INTO A "TEACHING BOOK
"

You may find several documents discussing and repeating the same topic but in different ways and with different purposes. For example, a topic that is not covered by one document may be covered by another in a different way and format. They complement and complement each other. There are three parts here:

- First part

Technique of composing of Modern Classic Novel

- Second part

Technique of composing Malagasy classical "versification"

- Part three

3/Application of "Learning Poems or Kalo" and Additional Information.

This book is just a step that continues the research work done by Régis Rajemisa Raolison and Rabearifeno Albert on Malagasy Rhetoric and drawing on hypotheses from the writings of past and present literary artists; JUST A STEP AS A TEXTBOOK so that future generations can carry out on going research for the Development of Malagasy Literature (FAmpivoarana ny HAisoratra MAlagasy)

The desire is to DETERMINE THE STANDARD ARTWORK intended to be

- Standard or Classical Rhymes for study and ongoing research.
This includes the subject of good painting to expand and deepen.

- A modern classic novel that includes historical and life stories forongoing study and research.

But the creation of a work of art is a never-ending process.

So "eat with your mouth, and eat with your heart."

Rufin Ranarivelo

December 14, 2025.

BOOKS RECOMMENDED

1/ About Novel

- Book "Vato ambany riana" or "Bottom of the River" written by RoelRanarivelo.

Published by the Malagasy Lutheran Printing House - 2017

- "Bina" written by Auguste Rajaonarivelo of the Academy

Published by the Malagasy Lutheran Printing House.-

- "Rom-boay" written by Roel Ranarivelo
- "Takelaka notsongaina " written by Siméon Rajaona, volume 2 Fianarantsoa 1972
- Dictionary Malagasy - French

Abinal and Malzac SJ - Ambozontany Edition

- Other ideas pulled from the "internet" regarding Fiction

2/ Concerning Poetry or Kalo

- A little book entitled "Rarinteny" continuing the work of Régis Rajemisa Raolison written by Rabearifeno Albert

- "The Words of the Ancients" compiled by François Rakotonaivo

Fianarantsoa

- "Translated at Night" and "Almost a Night" and Malagasy poemswritten by JJ Rabearivelo
- "Folihala" and "Izy mirahavavy " or The Two Sisters" written by Dox
- "Dinitra" written by Rado
- " Takelaka notsongaina" volume 1 written by Siméon Rajaona

Ambozontany Fianarantsoa Edition

- Book "Study of Malagasy Grammar" - First stage - intermediatecourse written by Régis Rajemisa Raolison. Catholic Printing House - Antanimena
- Various opinions expressed on the "internet"

PART ONE

MODERN CLASSIC NOVEL

GROUP OF ART STORY

Art story is a group of these writings:

- Novel (roman)
- Short story (Nouvelles)
- Little story or A fragment of life (récit)
- Poem in prose or composition essay (poème en prose et composition)

- A "world of events of each actor" or" évènements" in french

It's difficult to translate the French word "évènement" into Malagasy. Is it a period? Is it a life event? Or... Let's call it a world, a life event of an actor across time and distance.

Brief Explanation in advance.

The following categories of fiction stories that can be collected and edited to form a complete fictional story are briefly reviewed here:

- a) A part of life (in the category of non-fiction and fiction) that is a part of a fragment of life.

The flow and content of the Life Lesson (Description, Narration, Conversation, Thought Link) may be one, two, or three of the four "Creative Points" used to create a narrative text and a fictional text (poem in prose and composition).

The focus is on one player at a time, both in the group and on the stage. The supporting players and supporting players are not covered in depth here.

Opponent players can be made the main players and then argue with each other. Similarly, an additional player or a mediator can be made the main player depending on the case chosen and placed.

This is where the creation of Existence or PARAGRAPHS (sequences of lived reality) first begins, which are sequences of images that are combined into Lifetimes that are then written and fictionalized.

The playing and painting areas are defined in time and space. There is a basic plan set out as a template to follow: - Introduction to the problem (problematic)

- A broad outline of the story and the denouement

- Conclusion: Summarizing the final situation and conclusions.

These are just technical aspects. The Writing Skill gives them life.
Read the first chapter of the book "BINA"

- b) Fragment of li

A narrative can be a combination of two, three, or more interconnected and interdependent narratives that share a common theme.

Between Half-Life and Fragments of History lies Fragments of Life.

The main character is retained in the narrative or fictional text, but the roles of the supporting characters and supporting or additional characters are expanded slightly by introducing new elements. Elements are the basic elements of the composition that introduce and resolve problems. They also play a role in the technique of managing the continuation of suspense.

d)/ Short Story (Nouvelle in french- sombintantara in Malagasy)

A short story can be a collection of two, three, or more "Life Stories" or Little story which are poem in prose or " composition" that are connected and interdependent on a single theme. The World of the actors here can be - only one or - t

e) Novel (Roman in french and Tantara foronina in Malagasy)

A Novel can be a collection of three or more of short stories (Nouvelles or Sombintantara) that are interconnected, interdependent, and revolve around the central theme of the "suspense" Major , surrounded by all of its others "suspense" that are resolved at the end.

Which method of explanation is closest to explaining and defining what means a Novel in general?

Thus, a first short Storyline based on a " Life Event World" of one Actor (évènements) is a group of events consisting of a Main Actor (plus those accompanying them), an Antagonistic Actor (plus those accompanying them), and a Mediating or Additional Actor (with those accompanying them.)

The second short story is based on the second "Life Event world," a collection of life events involving the main character, the aforementioned antagonist, plus those who accompany him.

So is the third short story .

The more points and areas these actors interact with, the more strategies are introduced and problems are solved in the process of organizing and managing suspense, from the development of the PROBLEM to the DENOUGH at the end of the Long story or especially the Novel

And these three Short- Stories (Nouvelles) are intertwined, interconnected, and dependent on a single central theme and a major suspense revolving around a single central theme.

THE BIG THING IS THAT THE THREE INTERRELATED SUBSTRATES CONNECT AND INTERACT WITH EACH OTHER, SOLVING THE BASIC PROBLEM POSED BY THE FIRST SUBSTRATE, WHICH IS THE DAY OF THE STORY OR THE DAY OF THE OTHER TWO SUBSTRATES.

These are simplified explanations of the basic techniques for creating a Novel (Roman in french and " Tantara foronina " in Malagasy). You can

read and compare the two Novels intutilied Vato ambany Riana" written by Ranarivelo Harilala and an other Novel intutilied "Bina" written by Auguste Rajaonarivelo.

B/ THE FOUR MAJOR CREATIVE FACILITIES IN NOVEL

Here is ,at the beginning, the two choices before writing a Novel:

- or Writer is entering the field of Novel using the words " I, me, my, ..."
- or the Writer is outside the field of Novel or the Short story. It means that the writer sits in to play the actors.

Here are the four important points to know and to understand when the Writer writes a NOVEL or a SHORT STORY (These are just guidelines):

1) Description

- The world around people: nature and the objects or creaturescreated by humans such as houses, bridges, rice fields, etc., and those related to time and distance that are the setting for the story.

For example. At the beginning of Chapter I of the novel " ROMBOAY" written by Ranarivelo Roel, the views from the plane entering the town of Mananjary (landscape) are drawn and colored in writing.
There is a technical term for this for photographers or videographers. This is also a truly beautiful work of art .

- The world outside of a person: Their appearance, their physicalstructure, and what they carry with them. For example, in the book "Bina", the description of Kemba in Chapter I.

- The inner world of people: feelings, actions (psychic state) and thespiritual and human nature - This is found in the selected excerpts, second volume. These are the PICTURES I DRAW WITH WRITING (Drawing and Painting with Words).

This PROPHECY has a significant place in classical Novel, which differs from modern Novel, which does not include many of the details.

Modern Novel does not delve too deeply into this description and coloring seen and felt in the Narrative.

2) Narration:

Describe the processes of motion of an object that is moved by its surroundings (a leaf blown by the wind) or that is moved by forces from within (a person grinding rice, for example).

If this is done incorrectly in writing, it's like that writer is writing a national history or a report, etc.

However, the role of this Narrative is limited. It explains and summarizes facts and circumstances and connects the parts or parts of the story. This will be explained in more detail in the Story Management section.

In short, there is also a form of additional narration at the intersection of the story called "Fononteny" or a kind of "entre parenthèse". If this Fononteny is too long, it can ruin or obscure the path of the story. In "Vato ambany riana" the Fononteny is expanded to take the form of a short story (récit) or even a short story (nouvelles).

- 3) CONVERSATION BETWEEN PLAYERS OR ACTORS

a) A monologue that uses narrative, narrative, and narrative structure. It uses the pronouns I, me, and my.

When the author enters the scene of the story, the character's identity and the author's identity are intertwined. The technique of distinguishing between them is necessary. For example, a serious writer with a Christian character takes the role of a character of a thief for example and a thug in character, language, and lifestyle.

He must live this if he wants to succeed in what he wants to say. b) A dialogue or more based on a narrative and narration with" Fononteny "parentheses and links.

This includes "talking to oneself" in various ways: talking to oneself or talking to dead people or experiencing the presence of creatures and so on.

- d) Ideology. The author's tendency and assessment of everything he wants to convey. (author's thought). In general, it does not go alone but rather penetrates the gaps of the Description or Narration or Conversation.

Note.

If this dialogue is too wrong, the Novel becomes close to a stage play or radio play.

The difference between modern Novel or classic Novel (modern novel) is that the "dialogue" in classic Novel is almost completely absent. In modern Novel, Lively action through characters dominates the story. The message conveyed by this nature of modern Novel is alive and vibrant, and easily received by the heart and mind.

For example, in the book BINA, this quality is felt from the middle chapters to the end.

4/ ROHIMPISAINANA. (author's thoughts)

The author's ideological leanings are seen here as the backbone of the Novel

If this connection is prominent in a Novel, it changes the character it defines.

For example: Novel with a legal, economic, social, medical, religious orientation (Romance with a legal, economic, sociological, medical, religious character.)

Both classic Novel and modern Novel contain this connection in the unique form of each author. But classic Novel tends to emphasize the human nature of people (humanism, human dignity). This is what distinguishes it from others.

That's what this Stage is about. It's still not enough to distinguish between classical novel and Modern Novel.

Rufin Ranarivelo

TECHNIQUES FOR WRITING NOVEL

Modern Novel or Modern Classic Novel is a single and complete category of Novel. The methods and techniques of writing Modern Classic Novel are what we are trying to learn here.

Here are the books I used for reference:

- Book "Bina" written by Auguste Rajaonarivelo
- Book "Vato ambany riana" or Bottom of the River" written by Ranarivelo Roel.
- Book " Takelaka notsongaina", Volume 2/xitten by Siméon Rajaona
- Book "Rom-boay" written by Roel Ranarivelo
- A collection of information from the "internet" about ART HISTORYincluding:
- Meaning of Novel from a "francophone" and from "anglophone" perspective

- the Short Story (Nouvelle)
- The Little Story or Fragment of shortt story (Recit)
- Prose Poem or Composition

How is Classic Novel Differentiated from Modern Novel?

Ranarivelo Rufin

Here are the four main points in creating a Novel or a short story or a little story:

- Description
- Narration
- conversation (dialogue and monologue)
- author's opinion

It is worth noting that a group called Art Story (Tantara sorakanto) includes the following:

- A poem in prose or Composition
- Little Story (Fragments of short story): récit
- Short story (Nouvelle)
- Novel

These are the things that must be controlled to distinguish them.

But there is no automatic creation on the ARTISTIC and TECHNICAL sides.

Rufin Ranarivelo

Classic Novel and Modern Novel

The first and second perspectives governed by ARTISTIC WRITING are combined into one.

"Francophone" perspectives related to Fiction "Anglophone" standards and perspectives related to modern Fiction.

And that is the ADDITIONAL STEP that gives the modern classic novel a modern standard in terms of both artistic and technical aspects.

Thus,

Longer than a Short Story, a "World of Events of an Actor" (évènement) with at least three main characters (3 major events) controlled by a masterful writing style defines and structures a classical Novel and Modern Story or sometimes a Modern classical Story.

Let's summarize the explanation of a Novel based on "world of Actôr's Event "with least three main characters.

Requirements: The worlds inhabited by the three main characters are experienced in dialectical relations, intertwined and interdependent and revolve around A BASIC SURPRISE (Pilier d'un suspense majeur) that covers the course of the story.

The perspective dependent on the worlds inhabited by the three characters can also be defined as a complete Classical Novel . The only thing that makes it an art is the writing skill used to compose it or the ability to establish the logic of collecting, organizing and coordinating the ELEMENTS OF PRODUCTION.

Example 1/ Book " Vato ambany riana " written by Ranarivelo Roel.

A brief introduction to the three main characters. The book "Bottom of the River" , Vato ambany riana in malagasy is included.

- A " World of Actor's Event of Bodo" (Evènement de Bodo) main characters provides a First Short Story (première nouvelle)

- A "world of Actor's events of Bako " also provides a Second Short Story (deuxième nouvelle)

- A " World of Actor's Events of Mavo provides Third Short Story (Troisième nouvelle)

These three " World of Actor's Events fragments are three examples (three illustrations) .

Those three Novels are not interdependent. There are no relations between them.

TTF .If you look at this book, it does not meet the definition of a novel in terms of its structure.

However, the AUTHOR'S WRITING is very unique and the form is part of the classical character of Classical Novel.

In terms of the way the story unfolds, it falls into the category of a thematic novel (Roman à thèse).

Example 2 /: BINA

The performers Bina and Kemba, as well as Fatakamanana and their band, are a world of surprises.

Two interwoven and interdependent stories form a Classical Novel. The book "Bina" is not very different from a biography; its conclusion is designed to convey a Christian moral. This form of conclusion is a characteristic of Classical Novel.

Note

A Classical Novel is based on a three-player "world of Actors " (Tontolona Trangam-piainan'ny mpiantsehatra iray)consisting of a protagonist, an antagonist, and a mediator or supporting character.

A Novel (Roman, Tantara Foronina) is based on a three-act play, consisting of a main character, an antagonistic character, and a supporting character. It consist of two, three, or more short stories that overlap and depend on each other.

A Short Story (Nouvelle, sombin-tantara) consists of two, three, or more Little Stories that overlap and depend on each other.

And a Little Story (récit, sombimpiainana) consists of life sequences of two or three or more lines.

The difference between a classic novel and a modern novel is in the ending.

Here are four forms of the End.

1/ Classic design finish.

The three main characters (base, opponent, and mediator) are one and the same (after denouement). The base here is respect for humanity and the establishment of principles or morals (respect for human dignity. Morality.) 2/ Second form ending.

The main character becomes the hero. All the antagonists and mediators bow to him.

3/Finishing the third form.

The main character becomes a victim. For example, in the book "Roam-boay" by Roel Ranarivelo: the twin who lived abroad is like a loser in the face of his source of origin at the end of the story.

4/Another ending. The main character is not in the world or in bed. He seems to be hanging around without an ending and is looking for an ironic side. A modern ending could be inserted here. This is one of his unique qualities.

Rufin Ranarivelo

MODERN CLASSIC NOVEL - WRITING TECHNIQUES

THIRD GREAT BALL

The term "Classic" and the term "Modern" are placed in the period of their existence. This is how the Definition of "Classic Novel" and "Modern Novel" are defined.

The term Standard or Classic includes ancient ideas formed by specific rules in the artistic and technical aspects of creating "art writing history,'"

including model ideas accepted by many that follow the principles or morals that regulate the order of society ('social order'), promoting the humanistic tendency "Humanist and human dignity".

The term Ankotrio or Modern includes a broad-minded or freespirited approach - to expressing ideas and focusing on the tendency - to break through the eggshell -2 to emerge from art born with the wings of freedom amidst the wave of technological development.

There is a courage to write (engagé), the wounds of the community and a need to dare to reveal the face of the inner and outer rebellion in what they live in their time. In the final background lies the skill of writing standards.

WRITE SKILLS

A major element that cannot be avoided in the Word and Writing in the hands of artists is WRITING SKILLS in the artistic aspect and WRITING METHOD in the technical aspect (techniques for collecting, organizing, and coordinating what is wanted to be expressed).

You can read the book in French where you can download techniques for extracting Malagasy words into writing techniques or methods: "Savoir rédiger" livres de bord LAROUSSE.

Malagasy classical Novel (roman classique malagasy) cannot be separated from the history of the Western classical novel. The standards from there have shaped the short story and fiction writers here.

Let's start with the Writing Skills. Words and Writing are the primary ingredients and tools of those who advocate the "classicism" and the return to the source.

They are concerned with the words and vocabulary used and the way of writing that follows grammatical rules.

The messenger maintains pure words that are not impure or mixed, even though he is there as a witness to the times in which he lives, based on the words and vocabulary used.

Modern Novel, on the other hand, strives to be a true witness to the times in which it lives, whether in the use of newly born words, in the external or internal nature of the events that occur, or in the transparent and unhypocritical portrayal of social events.

Words or vocabulary that are formed or newly born have their own history and are associated with a culture that is closely related to them. There are the languages of the lower classes, the language of young people who may be deaf, the dialects and the languages of the different groups of people in society, especially those who are victims of violence and oppression, and so on.

A true modern novel uses these words. They can be written according to the rules and style of writing or they can be used or written according to their origin.

This modern Novel can be used to expose injustice, reveal hidden secrets in their true form and nature. It can also highlight justice and human dignity (humanism and human dignity).

The Classic Novel, on the other hand, emphasizes beauty or elegance. There are two main elements in the "Haifanoratra." or art to write. These are:

1/ The Music of the Word or the Verb

a) Natural rhythmic patterns that provide short, medium and long rhythmic groups according to the situation and events. - There are also

rhythmic patterns used as internal rhymes - and repetitions or phrases that are part of the rhythm.

For example, read the Conclusion in the Book " Vato ambany riana" written by Ranarivelo Roel. "One Day". Beautifully written, well-written essays. They are hard to find in modern Novel

b/ Painting and drawing with movement, which are the elements that give life to the Narration, are all done with Description, Character, and Thought. These are used to create alive and breathing paintings (Peinture vivante avec des mots) in harmony with the emotions and movements in thought and conscience in the era of lyricism and romanticism.

In the waves of the ART OF THE LIGHT OF WORDS AND THE LIGHT OF THE DRAWINGS LIVED BY WRITING, the Art of Dialogue and the chain of thoughts live and are alive.

Rufin Ranarivelo

All of these are the fundamental differences between the classic novel and the modern novel. Modern or contemporary novel is almost always concerned with the fact that reality and the circumstances of each event are alive and directly in the Word and Writing. (Narrative and Character are continuous and sequential,). In the last line is the moral as a conclusion and artistic beauty if any.

However, it is possible to incorporate this standard style into modern fiction.

We can call it a " MODERN CLASSIC NOVEL"

And a true calligraphy artist can do this well for the development of Malagasy calligraphy or calligraphy.

This feeling is set in advance:

There are almost no 100% true CLASSIC NOVEL. writers by these definitions, or even if there are, they are one in a hundred in this era of modern technology.

Only in true classic fiction (classical novels) is there artistic writing.

What is possible is a MODERN CLASSIC NOVEL

"With the mouth we eat, with the heart we rejoice."

Rufin Ranarivelo

FIVE CREATIVE NOVELS

Only five will be discussed here.

Let's summarize the five Creative Story Management Methods:

1/ Straight line (linear, chronological order), from point A to point B.

There may be some POINTS of images here and there, but this does not interfere with the reader's attention because the images are not very long. It is especially useful for explaining small details here and there during the story. POINTS IN DESCRIPTION, POINTS IN NARRATION, POINTS IN DIALOGUE, POINTS IN THOUGHT.

Example: the book BINA.

Initially, it was seen and felt as if it followed the creation of classic novel.

But when you get to the middle, it seems like the author is rushing to finish the story (the chapters seem to get shorter and shorter and the amount of detail decreases). That's part of the modern creative process.

2/ A straight path that returns or retraces its steps; starting from point B, the end of the story, and returning to point A, the beginning of the Novel.

A common theme is used here, a theme that cuts through the forest of the past and the waves of yesterday's problems: Themes that can be introduced: Descriptions, characters, and links.

3/ Flash back. The path is like a circle. When you reach point B, there is a turning point, you return to point A, or when you reach point B, the story ends with the ending at point A.

Starting from point A and returning to the same point or returning to point B at point A, so it could be A' (with a slight change).

4/ The author starts from a point D between A and B. Point D can be at the beginning, in the middle, or just before the end. There are many techniques and methods that can be used. It depends on the author's Inspiration or Writing Style.

Example: Take a straight line segment AB. Point D is a segment of AB. D goes to A first through the Line . Then passing through D, proceed to point B.

5/ Another point:

The distance between two points A and B is very short (may be a few hours or a day). The story starts at Point D near Point B. The plot is then used according to the author's plan. It then passes through Point D and solves the problem that ends at Point B.

A close example of this is in the book "Vato ambany riana", written by Ranarivelo Roël. In the "World of Actor's Event of Bodo (Tontolona trangampiainan'i Bodo)

Where in this can we note the distinctive characteristics of modern Novel from classical Novel ?

In general, the Classical Novel written in this way, writing about what is happening in this way, do not often use the 1st method. The choice is free. There are no restrictions.

Whether in Classical Novel or Modern Novel, the important thing is your ability to manage the plot or the flow of Suspense from beginning to end. (manière de gérer le suspense majeur du début à la fin.). It doesn't look too much at the artistic side. It looks at the ability to tell and bring the story to life through the conversations between the characters.

CONCLUSION.

1/ That's it, it's up to you to see what distinguishes a "classical novel") from a "modern novel").

2/ The best way to understand this is here : The history of Malagasy art cannot be separated from the history of French art (colonial period) and English art (the period from the end of the colonial period to the present day, the Bible).

3/ The classical novel is one hundred percent complete and few or none: Description and Narration are more important than Character and Thought (dialogue and authir's thought.)

Modern novels is made up of many elements, but few of them are beautiful: dialogue and narration (narration + dialogue) are more important than description, narration and thought.

4/ True modern Novel has an artistic qualit. , it uses the Music of verbs and alive painting with words.

The ending of the story is very clear here.

Rufin Ranarivelo

TECHNIQUES FOR WRITING CLASSICAL NOVEL

It is good to know in advance:

- The meaning of the Classical Novel or the word "Roman" in the Anglo-Saxon world is "Novel". And the meaning of the short story or "Nouvelles" is "short story".

The number of words used or the length is the only characteristic that distinguishes a Novel (whether classical or modern) from a Short Story. That's it. There is nothing more. The definition of a Novel is broad here.

This is why Novel is longer than short stories. It doesn't take into account other characters and details.

- The meaning of Novel from a "francophone" perspective is "Roman".

Here again, it is not defined by the number of words used or the length of the work, but rather by the way the fictional story is structured.

The conversation is based on the actor's Event World (or event).

The book " Vato ambany riana " or "Bottom of the River" explains this further thanks to the presence of three excellent excerpts.

In Fragment 1: The main character's life story is set in a school where there is Bodo and Ravo who is responsible for his upbringing. Surrounding her are the life stories of the village of Lebera, his family, and additional life stories of Bodo's friends and loved ones.

In Fragment 2, the same is true of the main character Bako's world of events in his family with Ravo. He is surrounded by the village events of Tojo, the love story, and additional events involving his friends.

In Fragment 3, the main character Ravo's world is also included in his family with Bako. Around her, there is the life of Randrenja and his friends, and additional life events with Bodo at school.

This is the first explanation of the three events and their contents. It would be good if you read the entire book "Vato ambany riana" written by Ranarivelo Roel.

Comments:

These three fragments are not overlapping, not complementary, not related, each independent. Three fragments are used as EXAMPLES (illustrations) to explain a supported topic.

Thus, this "Bouldering Stone" can be called a figure and a character in modern Novel.

If these three narrative elements are overlap, complement, and connect, then that is the structure upon which the Novel is built.

Conclusion

Idea

Classical Novel can be characterized by these characteristics:

1/ A Classical Novel is written with the artistic skill of the writer. And that is the first and foremost foundation.

2/ A Classical Novel generally ends with morality, human values, and human dignity.

3/ The Classical Novel is based on the selection of the first Template System, which is the "World of Actor's Events" (évènement) of the three main characters, intertwined and interdependent into one, the existence of the "major suspense. The story is expanded and expanded on two wings of its width: the "World of Actor's Events of the protagonist, antagonistic and the intermediary characters and their companions.

4/ Classical Novel is also based on the selection of a second pattern, namely the biographies of people who follow each other in a series of extended and lengthy stories (biographies), but are revised at the end.

5/ Classical Novel is more based on these two creative points: Description and Narration. It controls the use of Dialogue.

Modern fiction is characterized by the following characteristics:

1/ Modern fiction is written in a WRITING METHOD in terms of technique. It is simple, without any frills, but respects the learned creative process (savoir rédiger).

2/Modern Novel does not create the end of the story, but rather a natural or suspenseful ending.

3/Modern Novel does not necessarily follow the PRIMARY STRUCTURE. It may be based on a fragmentary structure and the story may be expanded in depth (dimension of depth) to meet the number of words to be achieved.

4/ Modern Novel is based on the choice of a free Pattern System beyond those followed by Classical Novel.

5/ Modern Novel is known for its use of two creative points (Narrative and Dialogue) which are felt to be dominant. It controls the use of Descriptive

What is the nature of a MODERN CLASSICAL NOVEL ?

Modern Classical Novel is a creative freedom, one of the three methods listed, but its heart's blood is STANDARD ARTISTIC WRITING. This is controlled by whether the writer has already experienced the Sound of Words and the Visual Art of Writing.

It controls the inevitable narrative that explains the actors' experiences across time and distance.

TECHNICAL WRITING METHODS that everyone can learn and master can also be considered: Additional writing skills.

For example, in thevBook " Vato ambany riana " or "Bottom of the

Stream" and "Rom-boay" can be classified as MODERN CLASSICAL NOVEL

Until this research phase, we are waiting for the next phase.

We can still draw on the experiences of the book "Vohitry ny nofy" written by Emilson D. Andriamalala and the book "Ny zanako" written by Clarisse Ratsifandriamanana.

Ranarivelo Rufin

PART TWO

TECHNIQUES FOR CREATING POETRY

(Classical versification) analyzed, started with the ESSAY (Andrana,) on January 1, 2016.

The documents that were used to organize THIS RESEARCH PROCESS are always remembered and emphasized. They are as follows:

- book " Haintenin'ny Ntaolo" compiled by François Rakotonaivo

Ambozontany Fianarantsoa Edition

- Book "Rarinteny" written by Albert Rabearifeno and research byRegis Rajemisa Raolison

- The book "Nadika tamin'ny Alina" Translated at Night, and " Saiky nofy" or Almost a Dream" written by JJ Rabearivelo and some poems he created.

- Book, " Fiteny mamiko" Third class - written by Régis Rajemisa Raolison

- "Folihala" and " Izy mirahavavy " or The Two Sisters" written by Dox

-" An-tsaha or In the Field " written by Ener Lalandy

- "Dinitra" , poems's book written by the Great Poet Rado

- Book " Takelaka notsongaina" volume 1, written by Siméon Rajaona

- Petit Traité de versification française written by Maurice Grammont.

- Helping them are the ranks of emerging poets in the Communication Network from 2015 to 2025

Ranarivelo Rufin

THE WORD OR THE VERB AND THE SCRIPTURE OR WRITINGS

BASIC PRIMARY MATERIAL AND INSTRUMENTS OF ANALISIS Words and Writing are the fundamental ingredients of existence that Poet explore to shape their art.

Words and Writings are still his tools, which he uses to explore the depths of realities to create the Verb 's Music (Sound of Words) and drawings or , painting with words which are truly beautiful.

Poets use words and writing to express what they want to say and convey in poetry, a poem, a poetry or a KALO.

In Malagasy, the origin of modern poetry is the Mother - Language, and it is still the root of the history of poetry.

For example, let's say that Hainteny is a kind of Malagasy poetry.

Here, the template in the music of words used to create the written painting is the liberated verses (Vers libérés).

Here,the other form of the rhythm is unique , and it is reapeted voices, reapeted words, and reapeted of strophe's structure. Binary Verses and Ternary Verses may also be used in some places.

A Liberated verses within the Free Verse Group is a complete sentence divided into groups of lines and arranged in a column of lines.

Example , hainteny translated in english:

I put a dam to block the river.

But...

The apple tree did not enter.

I put up a fence to block the drain.

But...

The fence did not enter.

I set a trap to prevent the nest from nesting.

But...

The birds did not enter.

Another example Binary Verses -

Hard syllabes 4/2

Those stone, those stone

Thosr stone There at

Andrangavo.

bb Shake

It's getting harder.

n Parasite Just

finished;

The wife of Razoky

Like a tree

Front of mouth

Shake

It's getting harder,

Parasite

Just finished.

Good night.

Take an evening.

For what?

Those who are able to take it, have it.

Among the young emerging poets, it is evident that they each have their own unique flavor in terms of the inner mold.

They draw from Occidental culture brought by the word "Poetry" (lyricism, romanticism, realism, symbolism and surrealism) even if malagasy Poets live their own culture and technique.

Rufin Ranarivelo

THE VERB' S MUSIC (Music of the Words)

The Voice of the Word or the Verb's Music is meant to be heard by the ear before it reaches the heart, mind, and soul.

The smallest unit of the alphabet is the VOICE, which includes the consonants and vowels .

Those two voices make up the syllabes . From these, hard syllabes , soft syllabes , and silent syllabes are formed.

THE MALAGASY LANGUAGE, WHICH IS THE MOTHER LANGUAGE, IS AN ALIVE LANGUAGE. Therefore, the Sound of the Language has its own value and dignity.

In terms of music, the hard syllabe or VANIMPEO MAFY (syllabe fort ou accentué) is the unit of measurement for each line that defines the Malagasy Rhythm.

The basic element in the word's pronunciation is the Rhythm or NGADONA which means the repetition of hard syllabes followed by one or two soft Syllabes and at the end of a line, the hard syllabe is followed by zero soft syllabe or one soft syllabe or two soft syllabes

In the strict verses (Vers stricts et réguliers - Rindra Hentitra) , each line has the same number of Hard syllabes.

For example: Each line from the Binary Verses -Two hard syllabes in each line.

WHITE AVOID -----> Measure 2

SO...----------> Measure 1

DRINK MILK AVOID

BLACK

SO...

The Coal is Burning

AVOID DUNGEON

SO...

Report

Avoid the VENT SO...

DRINK HIS WATER!

And... I DON'T

LIKE SO...

lick the house Haintenin'ny

Ntaolo The Language of the

Ancients page 86.

There are also 4 Hard syllabes (Refy paika 4) and 6 hard syllabes , 8 hard syllabes and 12 hard syllabes.

It is therefore clear that the basic element of the Music (Haifeo) is the RHYTHM (NGADONA,). which includes.

The Voice of the Word or the Verb's Music brings to them what it wants to express.

Example - Ternary Rhythm , Ternary Verses -3 hard syllabes

iaNAO is free of ads I'm not out of luck. You are not alone.

I'm not going to waste my time. YOU

ARE...MAKE A LOT OF MONEY I AM FAT

ANDLEA.

ALSO...

The blood of DItra WILL SHOW so I'm

going to see you.

NO EXTRA

I AM THE LORD.

Haintenin'ny Ntaolo

Francois Rakotonaivo

SPECIAL VERSES 5 and 7

- 5 hard syllabes : 3+2 hard syllabes or 2+3 hard syllabes - 7

hard syllabes : 4+3 hard syllabes or 3+4 hard syllabes OTHER

SPECIAL VERSES 5/7 or Both 5 and 7 .

For example : 5/7 hard syllabes or

3+2/4+3 it means 3+2 in one line and 4+3 in other line and so on.

For other example: 5+7 hard syllabes or (3+2) +

(4+3)/ in each line.

FREE VERSES (Vers libres)

Free verses (vers libres) that uses the four verses listed above: Binary verses and Ternary verses and a special verses.

NB: Free Verses or free lines and Liberated Verses are not alike.

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Ranarivelo Rufin

1/ LIBERATED VERSES (RINDRA MALALAKA)

The Liberated verse is a complete sentence divided into rhythmic groups (groupe rythmique) and arranged in a column form.

It is important to note that there is a difference between free lines (vers libres) that follow the rules of strict verses and liberated verses (vers liberés) that are liberated from the constraints of strict verse (versification)

For example.

If it's a crime once twice,

Don't give up on him, But

warn him.

But if it is a three-time offense

Or four times, throw it away,

But the loser It's

a habit.

The Language of the Ancients.

Part number 205

Here it is structured as a column of poetry or prose.

2/ PROSE POEM (Poème en prose)

Rhetoric is a rule for arranging or arranging words or writing in the form of a structured and composed text called a prose poem.

Example

Here again, the text is structured as prose or complete sentences.

"If he sins once or twice, do not punish him, but rebuke him. But if he sins three or four times, cast him out, for punishment is a custom."

Haintenin'ny Ntaolo or The Language of the Ancients

Part - No. 205

3/ POETICAL PROSE

Kalo or poetry is a written form but it is a longer, more elaborate and structured piece of art which has a poetic quality.

That is, a writing style that uses the elements of the Music of Words (verb's music) and the Alive Painting with Words .

An example at the end of the book "Vato ambany riana" written by Roel Ranarivelo has the form of a poetic text, especially in terms of the way the words are spoken. There is the use of repetitions and rhythmic groups in the interludes.

Conclusion

-In short, the full definition of what is Poetry or Kalo is the " Verb's Music" (Sound of Words) and the " Drawing with Words" in Writing that conveys a common message.

Both Kalo and Poetry (a French word borrowed from Western culture) are a meeting of the "Verb's Music" (sounds of verb) and the " painting image with words " that create a common message which is intended to be expressed and conveyed.

Example:

The eye sees different symbolic images that have the same meaning, like a riddle, in a musical system until it is solved.

A liberated verse is in the form of a column or Kalo in which complete sentences are divided into lines or rhythmic groups.

Here is what the Ancients in " Haintenin'ny Ntaolo) had to say in the form "liberated verse " (vers libérés.)

I am not the boat that will sink, sister,

But the rope which will cross the water;

I am not the one whose skin will be thrown away.

But the solids which are swallowed;

I'm not the type to get my teeth pulled.

But the lips which will take the weak;

I am not the one to hide,

But the eyes which will show the right path.

So you can have it, Sister!

Haintenin'ny Ntaolo or Poem of the

malagasy Ancients

That's the general gist of the introductory talk about poetry or kalo, which began with authentic Malagasy poetry.

But the Malagasy Rhythm was only drawn from the Hainteny.

Rufin Ranarivelo

TIME'S MEASUREMENT VALUES:

Words and Meanings

The Word or the Verb is the center of all realities and existence. Those realities which are perceived by the five senses, open the way to the heart, to the mind, and to the soul.

And the writings which are words were observed and captured in a way that was agreed upon.

Verb and Writing (the same words are Sounds of the reality) have their own music, and their own images in paint with words. They have their own artistic style ' s colour.

They both share the same heart, the same soul, and the same spirit to convey a common message, a common idea.

. And that is the full definition and sufficient explanation of what is called Poetry or Kalo.

For example.

Binary Rhythm - Binary Verses - 4 hard syllabes In

english:

The leaves of the palm tree have sprouted.

The fig leaves have returned.

The leaves of the apple tree have turned.

So please...

Your husband will again fall in love.

But love (yes) is like a pillar

Baby cow

If satisfied (with food), separate.

Not satisfied (is) mutual...

Those who do not fight... are slaves.

The heart... is enchanting.

So goodbye until we meet again.

Rafara- tsifovato says

Honestly.

What about the language?

Malagasy poetry or Kalo (the Hainteny) is one of the origins of structured poetry. It took the creative link to the Malagasy form from our already well-known language: Mother language (Teny reny) and alive language (Teny velona.)

RARINTENY (Rules of Group of lines and poetic prose) is divided into two parts:

1/ Part one: strict verses

Strictly speaking, using natural high pitch. Here are the verses (verses) derived from it

- Binary verses (vers binaire,)

    Two's multiple

        2 or 4 or 6 hard syllabes in each lines

    Example. 2 hard syllabes in each lines

    Hard syllabes written in "majuscule " and weak syllabes in "minuscules

    AO- a- NA-ty

    VA-ta-MPA-ty

    MI-sy RE-ny

    TSY mi-TE-ny

    Four's multiple,

        4 or 8 or 12 hard syllabes in each lines

- Ternary verses (vers ternaire)

    Three's multiple

        3 or 6 or 9 or 12 hard syllabes in each lines

        Example : 3+3 Time's Measuring (mesure à 6 temps)

- Both Binary and Ternary verses

For example: 3/4/2 hard syllabes in each lines

- Special verses 5 and 7

    5 hard syllabes

        3+2 hard syllabes

        2+3 hard syllabes

7 Special verses

4+3 Time's Measuring (mesures 4+3)

- Free verses (vers libres) 2/ Part Two .

* /Free speech or LIBERATED VERSE (Rindra Malalaka(from the constraints of " versification," or verses's rules . It is a sentences cut into poetic lines, in the shape of a column.

*/- It is also a liberated verse but it is structured into a text called a prose poem (poème en prose or kalo milahatsoratra

*/Kalo or poetry in the form of a poetic tex (prose poétique or lahatsoratra poetika)

We will remember that poetry is both the music of Verb and the metaphor of painting in writing.

Ranarivelo Rufin

The sonorous voice always carries the inspiration. The renifeo paints and follows it.

- A single-voiced consonant is a consonant. In a double-voicedconsonant, there are two consonants.

Example: "Ô" and "E"

Oh! You VORON!

- Two-tone sound

Example: ie! eô! ià! two vowels and rà, sy, ny,

fo, fa, re . They are both syllabes Each of them

is a vowel with consonant.

- A syllabe has also three sounds

Example: mba, mbÿ,

- Four sounds

Example: Wow!

- Five sounds

Example: here

When these are closely related, they provide Audio and Video Software. This uses audio and video games in addition to feedback and feedback systems.

For example.

Binary Rhythm - Binary Verse - 4 /2 or 2+2/2 Time's Measuring.

Sodoka'akor/ to die in battle

Tsontsam-paika /ka matim-bela!

Thank you/thank you for your patience.

Love is a gift/two-way street!

Clear as a stone

I was invited.

The land (taken)

/ lost by owner

The ashes/water

The wealth spent, The

beloved (wrong)/ has left.

I was bitten by a little dog.

In love / with a loved one So

play/.... dust alone!

Haintenin'ny Ntaolo or The Poem of the Ancients page 122

Compiled by François Rakotonaivo

The same goes for the syllabe's sound when it is in a group of words.

- There are natural hard syllabes and soft syllabes derived from roots and base words and foreign words that have been borrowed.

- There are mute syllabe that are neither strong nor weak. It is the (a) in this example:

Example

a vo KO (a) -

- When a hard syllabe is followed by three weak syllabes, the second weak syllabe changes to a pronounced hard vowel (especially in three-letter words ending in -a). example

FA- nta-(tra) - da- HO- lo ---> FA nta TRA -da HO lo

Each line of text has a " pictures section" that ends at the end of the line.

1/ CLOSED LINE

The in-line image is independent. It can be a sentence, but it can also be a non-sentence, but it can express what it wants to say without being related to the next line.

Example: different full sentences (each line ends with a comma)

followed by a thought. A basket full of rice;

A piece of rice together,

Just a child together.

Haintenin'ny Ntaolo page

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2/ SEMI-OPEN VERSE

The poem continues on the next line and ends in the middle.

Example

A basket full of flowers rice;

rice flakes together.

Haintenin'ny Ntaolo

3/ OPEN LINES

Example: a/ A sentence constructed from complete and clear sentences following the rules of strict grammar:

Possible lines using connectors on the next line

Example b/

A paragraph made up of closed lines but with a connecting line to the next line. Although it is not structured as a sentence, it is able to express what it wants to say.

Conclusion:

1/ It is important to remember that each word has a Hard Syllabe(s) and Soft syllabe(s) in it and it may have one, two, or even more syllabes.

Example: a word (compound word) with seven syllabes containing three hard syllabes

Hard syllabes in Capital letter - and Soft syllabes in small letter.

horizon > FA ra VO di LA ni tra

2/ When they are in a group of syllabes, there are rules that they have to follow because

- the rules of the compound that combine two words.

Example

RIran(a/a)ntsy -

RI/ra/Na /A/ntsy does not have 5 syllabes but 4 syllabes because the two syllabes "na" and "a" are combined into a single syllabe [N(a)A]

- the rule of two consecutive Hard syllabes : One of them must be transformed in soft syllabe.

Example

TAN- TE ndro MBO-hi-tra

TAN and TE are Hard syllabes. So TE must be a Soft syllabe.

- the rule of three consecutive soft syllabes: So, the second soft syllabe must be transformed into hard syllabe.

For example:

FA- nta- tra da-HO- lo, so "tra" syllabe must be transformed into hard syllabe

BINARY RHYTHM - 2 hard syllabes

Two rhythm - Two verses - 2 hard syllabes

For example

RA-ha MIO -ndri-ka

HO-ma- (n'a a)- MO-nta-NA

Boky Haintenin'ny Ntaolo n°

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TERNARY RHYTHM

Three Rhythm- Three verses,- 3 hard syllabes

For example

Three Rhythm - Three verses-3 hard syllabes

RA-ha MA-na nka - RE-na

TSY a- RA- ha - NTRO - sa in Book Haintenin'ny Ntaolo n°

166 other example: 3+3/3 hard syllabes ho A-ny ia-NAO

ka-NE-fa/A-za a- TAO-nao FA-nta-ny

'zao FA-ho- RIA-ko - iZAO

Rado

in Boky "Dinitra"

Hafatra

THE MAIN RULE:

THE HARD SYLLABE IS THE UNITY OF MEASUREMENT VALUE OF LINES."

Many successive images from the seemingly metaphorical imagination have been arranged as a shadow on the waves of:

,2 HARD SYLLABES from BINARY RHYTHM

TO-nka- NTRA-no

NTSI- ka ROA

FA- ra - RA-no

-3 HARD SYLLABES from TERNARY RHYTHM

TO-nka- NTRA-no -NTSI- ka

FA-ra RA-no LA-va

3+4 HARD SYLLABES in each line from SPECIAL RHYTHM 5 AND 7 for

example

TOkanTRAn

onTSIka

/maMeroVE

ro

AnTanÀna

3+4)

But how do you distinguish between Hard syllabe and soft syllabe and silent syllabe? What are the basic rules governing the groups of syllabes in a line of poetry?

And how do you measure lines ?

Starting from the saying "THE MOST HARD SYLLABE IS THE MEASUREMENT VALUE OF LINES." Example:

BINARY RHYTHM- 4 HARD SYLLABES in each lines az(a

A)no nta NIA na za(y A) nto n' iZAO fa NGI na na LA li na FE

no to MA ny az(a A) no- nta- NIA -na sa- fa -nta-TRAO fa

FA tsia - RO va n N(OA) nton' iZA-ny JJ Rabearivelo.

Rufin Ranarivelo

EXPLANATION AND DESCRIPTION OF THE RHYME

Starting from the Haintenin'ny Ntaolo or kind of poem of the Ancients, we look at the end of the line. STRONG SYLLABE + zero weak syllabe - Ikopa tsy hambanam-BY. - rah ny vato eny Manga-BE in Book" Haintenin'ny Ntaolo" Francois Rakotonaivo page 43

HARD SYLLABE + MUTE OR SILENT SYLLABE

-mbola tsy tafara - DI-(a)

- na dia efa samy TI-(a)

- fa fitia toa matoa TO-(a)

R. Liberty

HARD SYLLABE + ONE SOFT SYLLABE

nony tia aho na JA-ly nony

manina aho na-FA-hy nefa

asanareo sy ny TO-dy

Haintenin'ny Ntaolo

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HARD SYLLABE + TWO SOFT SYLLABES For

example fony an'olona aho nalain-TSA-ro-tra

fony anao aho nana-MBA-za-na

At the end of the line, the hard syllabe is followed by a silent syllabe or by one or two soft syllabes

Thus, RHYTHM or NGADONA is a repetition of a HARD syllabes between one or two SOFT syllabes.

This explanation also leads us to the rhyme or rhyme that has three steps.

- Step 1 aabb, rhyme scheme

Example - Ternary Verse - 3+3 Hard syllabes

TEto NIsy TSIky/ fa SAroTRA taKArina - a

TSIky FEno Aloka/ SAroTRA faNTArina- a

TEtsy NIsy HEhy/fa SAroTRA saMBOrina -b

Hehy FEno TSIlo/ tsy Azo RAha TSOrina ,-b

R . Liberty

- Step 2 : abab, alternating rhymes

Example - Binary Rhythm , Binary Verses , 4 Hard SYLLABES TEto

NIsy TSIky RAva -a sy HEhy FEno TSIlo MAro - b

TSIky HEhy naNDRAvaRAva - a

JAly FAly MIfaNGAro -b

R. Liberyy

-Step 3 abba, hugging rhyme

Example: SPECIAL VERSES - 2+3 Hard syllabes in each line

NIsy TSIky/SAroTRA taKArina -a

TSIky HEhy toa/SAroTRA saMBOrina -b

TSIky RAva/ sy HEhy LÓ loMOrina -b

RAh'ny Izy/ AzoNAO faNTArina - a

R. Liberty

MALAGASY ROOT WORD

The root word as a sound can have one, two, or at most three changes.

A SINGLE WORD ROOT

If it walks alone in a line, he always gets very loud.

Example:

Dia very teo ny eritreriny - 4 Hard syllabes

FA.... 1 Hard syllab

Diso tia ny fony very - 4 Hard syllabes

R. Liberty

But when it goes into a series of syllabes " in a line, it takes two aspects:.

- one natural Hard syllabe and one soft syllabe

For example - TERNARY RHYTHM- 3 Hard syllabes FA ny

RÀ sy FO dia tohina avokoa

R. Liberty

- One silent vowel:

For example: TÓ - to- KO -(a)

fa - DI -so - TI -(a)

these are naturally hard syllabe in capital letters and the rest are in soft letters.

FA na FO na RÀ : 5 syllabes with 3 Hard syllabes

Ô! /ry/VO/ro /NKE/ly - 6 syllabes with 3 hard syllabes

MOA /na/REO /ma/NDRE -5 syllabes with 3 hard syllabes

ROOT WORD WHICH HAS TWO SYLLABES

Generally, the natural loudest sound is in the first syllabe

Example

la za ---> LA za mamy

----> MA my

In particular, the natural Hard syllabe is in the second syllab

ROOT WORD WHICH HAS THREE SYLLABES

Generally, the natural loudest sound is in the first Hard syllabe Example

reraka ------> RE -ra- ka

ombona -----> O- mbo- na tarika -----

---> TA- ri - ka

In a special case, the Hard syllabe is in the second syllabe.

Example

LA la na > la - LÀ-na

TA na na > ta- NÀ-na

SECOND ROOT WORD

- Root words with a hint

Example

BI-ti-ka > bo- LI-ti-ka

ZA-ra > zi-NA-ra

ROOT WORD REAPETED

Example

TEny -----> TE ni TE ny - There is here 2 Hard syllabes manga ---------

> MA nga MA nga

OVERVIEW -

In a language, a word may contain more than three syllabes a/ First

method,

The roots themselves are joined together without a connecting link.

MAso+Andro . > MASoAndro (two hard syllabes) b/ Second method,

Two related words that contain a hanging comma or end with "na" in the first word are combined with the second word.

Example:

ranonando (rano + ando) ------> RAnoN'Ando with 2 hard syllabes

FOREIGN LANGUAGE SPOKEN Example

the table > la table -----> latabatra ---> la TA ba tra Tags.

These are the Malagasy words that are neither inflected nor inflected.

Example

mahogo - akondro- sady- nefa -

NEW WORDS CREATE

Example

PEtraka + HEvitra > PEtraKEvitra (hypothesis)

BRANCH (SAMPANTENY)

- Prefix + Root For

example:

mi + TE-ny ====> miTEny fi + TE-

ny======> fiTEny man+ fi + TE-ny

=====> mampiteny

- Root + Suffix

For example

TEny + ina =====> te-NE-ni-na

- Prefix + Root + Suffix

For example

ampi+ TEny + ina ====> A-mpi-te-Ne-ni-na

The main root is generally single-, double-, and triple-inflected. So far

- a/Root + suffix "ina" or "ana".

It is emphasized that the discussion here is about the principles of the music of the Word, but not grammar.

In this way, the natural high pitch is shifted to a higher pitch.

Example

RE . > re-NEsina with sound enhancement.

- b/Prefix + Root

So if the root is a syllabe of one syllable, the root does not change even if the hard syllabe moves to the second syllable.

Example

TEny .> mi + TEny ====>>mi - TE-ny

RE > man+ RE ====> man DRE

Similarly, if the root " TEny " has two syllabes , a hard syllabe is added.

Example

TEny > man+ fi + TEny ====> MAmpi-TEny d/

Prefix + Root, + Suffix Example:

RE-sa-ka ===> fi -FA --mpi re SA -ha-na

fi FAM pi re SA ha na

Brother, it's not a CHEAT, it's NOT DIFFICULT. 4 Hard syllabes

Brother is not a FOOD FOOD - 3 Hard syllabes

Don't WANT to TEND 3 Hard syllabes

This is your word, 4 Hard syllabes

And NOT POLLUTED/NOTE-me MASAK -4+3 Hard syllabes

The parts are NOT hot/squeezed.- 3+3 Hard syllabes

Not a FANDrak(aa)SESIky of the fire

Not TOHO aSEsi-MAMba

The wind is not a cloud(aa)SEsiKY

And

HEART-CLOSING IDEA

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Excerpt - page 128

Rufin Ranarivelo

TWO-SIXTH AND THREE-SIXTH DAYS Remember.

The two Rhythms - Binary Rhythm and Ternary Rhythm- (Ngadona) share the same basic and the same additional principles.

1/ The measure 's Unity of a line is a Hard syllabe (natural Hard syllabe and Artificial Hard syllabe) followed by one or two soft syllabes within a line.

Example:

SINCE CHILDHOOD,/NEVER SEPARATE FROM MY HEAD(s) the ,(a) here

is a mute

ONE GAME, ONE CLOTHES/ONE SLEEPING, ONE HEART

The [FO] here is a Hard syllabe without a soft syllabe

DOX

Excerpt

2/- If two Hard syllabes are consecutive , one of them becomes a soft syllabe

Example

FO GIna SAdy SIna (4 hard syllables) becomes

[fo GIna SAdy SIna] 3 hard syllables

-3/ If a natural Hard syllabe is followed by three Soft syllabe , the second Soft syllabe must be transformed into an Artificial Hard syllabe.

Example

BUT I'm not sure -> strong wind 2 ny ZA va tra ni TRA nga -> 2 Hard syllabes It became: the soft syllabe "TRO" and "TRA" became the artificial hard syllabes

FAntaTRO daHOlo -> 3 Hard syllabes

The THINGS -> Step 3

These are the most important notes that add to the details. 1/ - About the " Vowels's group" (Andianjanapeo) a/- SYNERESIS : The first category is the Vowels's group in word that include one pronunciation For example :

b/ DIERESIS : The second category is the Vowels's group in word that include two pronunciations (diéresis) For example:

-

2/ About the Vowels's group that connect two consecutive words, a./ including the first pronunciations :

For example:

b./ including the second pronunciations.

For example

Rufin Ranarivelo

TWO-SIXTH AND THREE-SIXTH DAYS

The standard basis for the technique of creating poetry is the use of BINARY RHYTHM AND TERNARY RHYTHM ,(ngadona kiroaroa and ngadona kitelotelo.)

1/ You can only use natural, Hard syllabes colors or whatever you like to draw on the text you want. One of the poets in this is JJ Rabearivelo.

Example

Here, the mould is Binary verses, 4 Hard syllabes in each lines:

Ilay FAsana dia FAsana iHAny

FA ny FOko dia FAsana KO(a)

IO no FAsako iVElan'ny TAny

IO no FAsako iRAY faha RO(a)

JJ Rabearivelo Version in

Frenchwsgirrt The grave is

just a grave.

But my heart is also a grave.

This is my underground grave.

This is my second grave.

JJ Rabearivelo.

2/You can use natural hard wax and hard wax that is cultivated or whatever. I will draw a picture of your writing.

Dox is one of the poets in it.

Example:

So, find out that the KIROAROA WALL is located in the ngado kiroarao, where these MEASUREMENT PLAN 1 or

2-step measurement or

4-point scale or

6-digit number (2+2+2) or

8 (4+4) or

10-piece set (8+2 or 6+4) 12-digit

number (4+4+4).

Similarly, know that in the triple-walled city there is the THIRTEENTH WALL where the

1 PIECE DIMENSION or

3-point scale or

6(3+3) or

9-digit number (3+3+3) or

12-digit number (3+3+3+3) or (6+6).

This is where the most important thing is the TECHNICAL ASPECT OF PRODUCTION, which IMPROVES AND DEVELOPS THE ARTISTIC ASPECT.

Finally, the DOUBLE WALL, which uses the double wall and the triple wall.

- a/There are two consecutive rows of the same measure (aabb)

Example

Inside - 2-piece set

Durable - Size 2

There is a pure heart - Refy paika 3

Pure Heart - Refy Payak 3

- b/Refy mutual tactics (abab)

Inside - 2-piece set

There is a pure heart - Refy paika 3

Durable - Size 2

Power to burn blood - Refy paika 3 -d/Refy

hugs each other (abba).

Inside

There is a pure heart.

The house of the king

Forever

Liberty

Once you have mastered the rules governing this second section, it will be easy for you to embed your written Haisary in one of the templates you have chosen.

Rufin Ranarivelo

THE RULES FOR CALCULATING THE VALUE OF EVERY ROAD Or Line

Measurement Rule.

A poem is generally a group of two or more lines. A STANDARD (classical) poem, except for the sonnet, usually has four lines, has the same number of syllables per line, and rhymes.

1/ In a line, a natural or cultivated hard vowel is followed by one or two soft vowels, followed immediately by a hard vowel.

Example

RI tso DRI tso-BA li-ha TE lo - 4 Hard syllabes

GO bo GO bo k a MPO nga TA pa-ka - idem-

JJ Rabearivelo

Here, the uppercase letters are the Hard syllabes while the lowercase letters are the Soft syllabes

2/ A single syllable is always a Hard syllable, especially in a line where there is only one hard syllabe.

For example:

FAntaTRAO daHOlo

Fa... ==> fa is the single syllabe in this line ny

FOny bobongolo

R. Liberty

When there are series single syllabes, some hard syllabe becomes soft syllabe.

For example:

RE fa TÓ ny No-fi-ny

Here is one LIBERATED VERSES (Vers libérés, Rindra malalaka) What is

wrong with you?

BUT..

started with the fall of

pouring rain the sound of

her tears...

Ranjatohery Harilala.

The two-part wall is taken as an example here: Measure 3 / Measure 1 / Measure 4.

FOR THE BEST --->

MBA to TO of SOA - Measure 3

SA... - Measure 1

MAY THE BLOOD BE HEARD --->

MBA to RE of KOA of RA - Refy paika 4

Note: In the three-line and three-line patterns or in the two-line pattern, both have the same measure of 1 in a line.

3/ If two strong tones are in harmony, one of them becomes a weak tone.

Example 1

Double wall, 4-piece set

There is the meat that is cut off--> There is the meat that is cut off

THE DEAD IS THE DEAD --> THE DEAD IS THE DEAD

JJ Rabearivelo

Example 2

Double wall, 4-piece set

NOT A VERO OR A RANGOLOHY--> NO VOTE

or MBA.

WHO HID THIS GRAVE -->

NO maNAfi(n'a N'IO) grave IO

JJ Rabearivelo

Another example

Here is the expanded TO(a) VOninKAzo --> the strong vowel VO becomes the weak vowel.

Look how it opens up, LIKE a flower.

The Rainbow of Ramanantoanina

Brother, my heart is suffering (3+2)

If you make this 4-step method, it will look like this:

It's because my BODY is suffering - dimension 4

That is, the RA turns into a weak blood that becomes blood. etc...

Your Rainbow

4/ A line usually begins with a strong note. If it precedes a note, it is a weak note.

Example1

SENTOSENTOKO MAMeloVELO

WATER, I'm not a fan.

JJ Rabearivelo

Example 2

THE COMPASSIONATE HEART OF THE HIGH ONE

The only thing left to do is to help.

JJ Rabearivelo

The first step is not to get rid of the first step.

A HIGH PLACE WITH A COMPASSIONATE HEART

Only the rest will be added.

5/ At the end of the line of adirima, these four events occur - A strong hyphen ends the line.

Example

But where did the people go?

is the mind and the heart It

looks like fruit.

On the brink of danger?

- Loud noises followed by silent noises

Example

Painting as a SO(a)

Here you see, maMO(a)

- A loud noise followed by a soft noiseExample:

Oh! bile and manGI-dy That's

all I can say.

JJ Rabearivelo

- A strong vowel followed by two weak vowels.

Example

Double wall, 8 or 4+4 size

"and the petals will fall after the flowers have withered" and so

too/the love of nature is rotten"

Rado

5/If a strong vowel in a line is followed by three weak vowels, the second weak vowel becomes a developed strong vowel.

Example

Double wall, 4-piece set

EYES OPEN--> EYES OPEN

"na" in the verb is the most commonly used verb.

Example

FA nta tra da HOlo ----> FA nta (TRA) da HO lo

Here is the weak verb tra --> TRA becomes the strong verb cultivated

6/ Sometimes, according to the second basic rule of ANDIJANAMPEO, the last two weak vowels in words ending in n katra-na (in a strong vowel followed by three weak vowels) are condensed into a single weak vowel.

Example

FA nta tra A vo ko (a)----> FA nta [TR'A] vo KOa So, you

are a true WORD.

If you want to keep the 4-note measure, replace the second weak vowel "na" with a continuous line.

So, money is clear.

But if the rule is followed, the second weak vowel "na" should be

changed to a strong vowel. Then it becomes Measure 5 or 3+2.

Example above

so HEAR THE MOON /MAZAVA ZARŸ Dimensions 3+2

These are also similar:

- Remove from /the OBJECT(TRA) manjó Refy 2+3 Remove the

  WORDS from the NJO.

- so that the STAR(S) may see irony

Oh my, the STAR - a sense of irony

The Rainbow of Ramanantoanina

My favorite language page 26

It is found in almost all three root words or other words ending in KATRA-NA, where the hard vowel is in the first syllable.

Following the two soft tones are the hard tones.

Example always known---> always known word

search ----> VA la ka TE ny depends on ----> A nki na

NGE za

The beginning of a line begins with a strong tone or is preceded by a weak tone.

Example:

- Three-line stanza - 3-meter measure - Each line begins with aweak consonant.

I'm going to MO and O, but I'm going to ZA.

My name is Andrew O.

ts'iLA o za n'i ZA y ha NI (a)

- Double-barreled - 4-barreled - each line begins with a high note

My GRAVE, ONLY MY GRAVE

BUT MY HEART IS A GRAVE

JJ Rabearivelo.

Double wall - 4-piece set

- No blood, no wind, just pure anger

Liberty Day

If two strong tones are in harmony, one will yield to the weak tone.

Example

TI(a) Voditenon ---> TI(a) -vo di TE no na maNAO Ali

ndroa ----> ma NAO a lin DROA

Two vowels are pronounced again: ma N(AO)

If a natural high pitch is followed by two soft pitches, they should be followed by a high pitch.

It is found in almost all three root words or other words ending in KATRA-

NA, where the hard vowel is in the first syllable. Example always known--->

always known word search ----> VA la ka TE ny depends on ----> A nki na

NGE za

7/ If a strong tone is followed by three weak tones, the second weak tone becomes a modified strong tone.

Example

FA nta tra da HOlo ----> FA nta (TRA) da HO lo

Here is the weak verb tra --> TRA becomes the strong verb cultivated

Rufin Ranarivelo

RULES CONCERNING THE NATIONAL ORGANIZATION

Unbearable whispers.

When Dox creates a harmonious melody, he takes each of the VANIMPEOs individually. There, he distinguishes between strong and weak vowels and, most importantly, uses the principle of the sequence of sounds within a word and connects two consecutive words.

Rado, on the other hand, who approaches the rhythm of the living word in everyday life more closely, has his own natural way of receiving the VANIMPEO SHARED BY THE PRINCIPLE OF THE SONGS IN THEIR TWO FORMS.

a/- Internal phonetic sequence (in words)

° A series of sounds that pronounce Syneresis again Example:

always > FOA or (phone)

foiny > FOI of now > now you> ia NAO ,

sometimes I a NAO -Rp2 bone > TAO la na voabhara>

voaMBAra, sometimes it becomes VO a MBA ra > see Refy paikav2

° Double vowel sound pronounced as a diaeresis

Example: aely > a E ly problem ----a O la na ailika --->

a I li ka

In Dox's book: you> I a NAO

b/ External consonant (connects two consecutive words)

° A series of sounds that are repeated

- one voice is leaving example:

wingtip > wingtip

- he/she says it again Example: mi

[l(aa)]dy

vegetable seller --->vegetable seller [tr(a)]na na

The two periods are condensed into a single period. The principle of the ngadona is included.

For example.

mpiVA ro tra Anana (7th generation) -> mpiVA ro [TR'A]nana (6th generation)

° Double-voiced voice

Example: efa iva > E fa i va : vanimpeo 4 and so

on.

This concludes the presentation of JJ Rabearivelo's song, which uses only natural, strong vocals.

Double wall - 4-piece set The

Question is Anton(yi)ZAo Don't

ask me about Antony. A deep

silence filled with tears Don't ask

because you know.

But the reason for this is memory.

JJ Rabearivelo

Part

These are just a summary. LEARNING POEMS explains in more detail the use of the principles of the Voice Sequence in both forms.

There are still unspoken details that are being passed around.

Additional rules.

This is especially true for SPECIAL CASES not yet found in the first and second basic principles.

We know in advance that when we create poetry or prose,

- there is an artistic aspect and- there is also a technical aspect in the process of bringing words to life and creating paintings in handwritten text through inspiration.

The technical control of the strict language is fundamental to

- Double-digit numbers {1,2,4,6,8,10,12....}

- Strings {1,3,6,9,12.....}

The next ones to be reviewed are:

- Two-person wall

- Special wall {1,5,7,...}

- Special room for two

-Free verse (free verse)

- Wide walls

- Write a letter

- Poetic essay

- We use both strict and liberal language.

Good morning Rufin..

Double-sided and triple-sided Remember.

These two Ngadona have two basic principles in common: - The strong tone and its surroundings - and the group of janampeo.

The standard measure of a line is a strong vowel (or a natural strong vowel plus a cultivated strong vowel) followed by one or two soft vowels within a line. At the end of a line, however, a strong vowel may not be followed by a soft vowel.

Example:

SINCE CHILDHOOD,/NEVER SEPARATE FROM MY HEAD(s) the ,(a) here

is a mute

ONE GAME, ONE CLOTHES/ONE SLEEPING, ONE HEART

The [FO] here is a strong vowel without a weak vowel.

DOX

Part

- If two strong tones are in harmony, one of them becomes a weaktone.

Example

FO GINA SADY SINA (4 hard syllables) becomes [fo GINA SADY SINA] 3 hard syllables

- If a natural strong tone is followed by three weak tones, the secondweak tone must be transformed into a developed strong tone.

Example

BUT I'm not sure -> strong wind 2 the ZA va

tra ni TRA nga -> strong wind 2

It became: the soft vowels "TRO" and "TRA" became the hard vowels.

FANTATRO daHOlo -> Dimension 3

The THINGS -> Step 3

These are the main observations. .The details add to them.

Remember: ANDIJANAPEO

- About the radio series: -

The first category is a group of sounds within words that include single pronunciations (syneresis and diaeresis) and double pronunciations.

- The second category is the phonetic series that connects twoconsecutive words, including single and double pronunciations (cf. the lesson).

REMEMBER: BASIC STANDARDS FOR ROAD MEASUREMENT

A standard basis for the technique of creating kalo using the ngadona kiraoarao and ngadona kitelotelo.

1/ You can only use natural hard wax or whatever you want to paint on the paper.

2/You can use natural hard wax and artificial hard wax or whatever you like to draw on the paper.

Please note that the KIROAROA WALL is located in the ngado kiroaroa, which includes the following:

MEASUREMENT PLAN 1 or

2-step measurement or

4-point scale or

6-digit number (2+2+2) or

8 (4+4) or

10-piece set (8+2 or 6+4) or 12-digit

number (4+4+4).

Similarly, know that in the triple wall there is the THIRTEENTH WALL, which includes the following:

1 PIECE DIMENSION or

3-point scale or

6(3+3) or

9-digit number (3+3+3) or

12-digit number (3+3+3+3) or (6+6).

This is where the most important aspect of the TECHNICAL ASPECTS OF PRODUCTION, which refine and develop the

ARTISTIC ASPECTS, comes in. YOUR ABILITY TO CONTROL AND DEVELOP THE PRINCIPLES OF MEASUREMENT WILL ALLOW YOU TO PROGRESS IN FURTHER DEPTH.

Finally, the DOUBLE WALL, which uses the double wall and the triple wall.

There is

- Two-part rhythmic pattern consisting of alternating rhythmicpatterns (aabb), alternating rhythmic patterns (abab), and embracing rhythmic patterns (abba).

And there is also

- The poet receives two cards according to his heart's desire.

Once you have mastered the rules governing this second section (Ngadona kiraoaroa and ngadona kitelotelo), it will be easy for you to embed your written drawing in one of these molds.

In general, a sonnet is a group of two or more lines. A STANDARD (classical) sonnet usually has four lines, the same number of syllables per line, and rhymes. There are also those like Dox who use the "Sonnet" format.

Poets are skilled in two basic technical principles. The technical aspect corrects and develops the artistic aspect.

1/ KIROAROA NGADONA- KIROAROA WALL- Addition

First basic technical rules

- A strong line is a line of measurement.
- In a line, a strong vowel is followed by one or two weak vowels,which are then followed by a strong vowel.

Example

Expected little bird

To suffer together, to rejoice together

- At the beginning of a line, a weak vowel can be added to a strongvowel, but this does not change it.

Example

The Little Bird of Prey - 4 Steps

LITTLE BIRD EXPECTED ---> Size 4

If a second note is added to this line, it becomes a strong note.

Example

BUT the LITTLE/EXPECTED VORO -> 3+2 step size or 5 step size so °

Whether the line begins with a strong vowel or is preceded by a weak vowel, this strong vowel does not change anything. a) Strictly syllabic (the same number of beats per line) - 1 step measurement.

A single vowel (e.g. a, e, io, fa, mba, ndrao) is always a strong vowel when it occurs alone in a line. It may change to a weak vowel when it occurs in a group of vowels. The dot is the same value as a silent dot.

Example

BROTHER

oMAly

niJAly SO...

Endure

And

I'm sorry.

BROTHER

today

beHAPPY aNGamba

to be a TSI

Stay strong.

Liberty

- 2-step measurement

a/The number of strong vowels in each line is always the same

Here

BODY

There is a MOTHER

NO SPEECH A LONG

TIME AGO

NO table.

Erica

- 4 or 2+2 size

Example: Closed lines - The author is free to use each line, but the message is clear. Double wall - 4-piece set

FATHER'S NAME IS MANOLOA SOLON-NDRENY

MAHAtra:

MIKITOAna Rock,

LAND ABOVE TRATra

The Rainbow

Part

My favorite language, grade 3

Regis Rajemisa Raolison page 50

An open line that provides a complete sentence structure. Doublebar rhyme scheme - 4-bar meter. Uses natural high-pitched and developed high-pitched sounds in the fourth line:

- anga-tra and lolo ---> Anga-TRA and LOlo

I EXPECTED PARADISE

YOUR WORLD

KANJO IN THE WOODS

FULL OF ANGRA and COLOR

- 6-digit number or 2+2+2 or 4+2

Double-sided, 6-point or 2+2+2-point - The lines separating the groups of numbers are for illustrative purposes only; you can remove these lines within the row

SMILE/SMILES/DEATH OF THE FOOD

A NATI SAINA/HO FO NOMENA/TI(a)- TOKOa

R. Liberty

-Size 8 or 4+4

The two sisters.

SINCE CHILDHOOD,/WE HAVE NEVER SEPARATED

ONE GAME, ONE CLOTHES/ONE SLEEPING, ONE HEART.

DOX

Part

- 10-digit number or 8+2 so 8 = 4+4 or 6+4

The sun has come/it has come and gone/it is not expected.

AS A NEWBORN/OLD STRANGER/NOT A HOME

Liberty.

- 12-digit or 4+4+4

Please use this SECRET as a creative learning exercise.

Colorful map/, living map Living map/ but sometimes...

was hanged.

RL

b/ The poem is always a couplet, even if the length of the lines varies according to the poet's choice.

Example

4/2 square measure alternating abab It's a

long time now.

It can't be used up.

Water is flowing.

Until then

It permeates me.

R. Liberty

4/2 size, hug each other, abba It's a

long time now.

It can't be used up.

Until then

Deep inside

My heart is filled with it.

Size 8/4/2/1

Nothing has been changed except for what was designed to follow the 8/4/2/1 rule.

It's just a story/the only thing that counts

Irony of our past, irony

Irony of my day

Full of pain

Full of smiles

I was so ironic.

So...

Sometimes I can't see/see clearly.

No one is watching.

Inside

Dark irony

Just a story, a story that has already been written It

seems like a path has been mapped out.

Just a story, a story.

In my heart

In my mind

so...

Like the picture

Recorded, scheduled...then melted into a diary Love

Writer.

Tanaty Network 2015.

THREE DOORS - THREE WALLS - MANY DIMENSIONS OF JOINT PANEL

Remember.

This is not about grammar, but rather about the principles of VERBAL MUSIC (Music of the verb)

It is important to understand the basic techniques, aspects of the Voice of the Word that depend on two basic principles:

a/ One that focuses on hard vowels (natural and cultivated hard vowels) which are linear measurement values,

Examples of cultivated hard vowels, generally with three different roots ending in ka-tra-na

NEWS

THE THINGS HE SAYS -

VEGETABLE BOX the EARTH

is DESTINED

-LAST DAY the CANAAN

passed.

In other cases, this rule still applies. That is, in a strong tone followed by three weak tones in a row.

Example

To all ---> A mi n'ny re HE tra what he really

said -> what he REALLY said

-It is also seen here that a line can begin with a strong vowel or a weak vowel. The number of strong vowels per line does not change.

Example

VERY GOOD the

VERY THING

- In a line, a strong tone is followed by at most one or two weaktones. If there are more than one weak tone, the two weak tones are combined into one weak tone using the rules of the Tone Sequence.

- In a line, if a strong vowel is followed by three weak vowels, thesecond weak vowel becomes a strong vowel.

Example

FA nta tra da HO lo -> FANTATRA daHOlo

- At the end of the line.

In addition to what was mentioned above, a strong vowel is not followed by a weak vowel, but may be followed by a silent vowel.

Example

These are the people of FO -> zero weak age He knows

me well. the hidden sound maMO(a)-> (a) is the silent

sound and talk about fiTI (a)

- If there are two strong vowels that coincide, the child will tolerate aweak vowel.

Example

COUNTRY- COUNTRY -> country-- COUNTRY.

b//and the other one is ANDIJANAPEO:

A series of sounds within a word and in two corresponding words.

- A sequence of sounds in a word that contains a sequence ofsounds that are pronounced again (syneresis).

Example 1/

Gina and Moana

the heart of a child

- A series of sounds in a word where the series of sounds ispronounced twice (diaeresis) Example

iREo TEny iREo -> i/R(E/o/ TE/ny /i/RE/o

- T(I/A)/vo

A series of sounds in two words that match.

- A sequence of sounds in two related words pronounced twiceExample:

Don't need to play Rain.

- A sequence of sounds in two words that are pronounced together.There are three ways.

Example 1: Two vowels are the same past

[aa]ny,-> past' any is reading it

Example 2, two vowels pronounced at the same time I've always thought like this. I know [my] origin (say twice) or FANTA[TRO A]di haTRAny (say again)

Example 3 The vowels are different, but one must be dropped.

Example

TApak(ae)latra -> TA pa K'E la tra

a/ The number of strong vowels is the same for each line.

1 step measurement

My name is

Yes

I understand.

THE WAR

MAfy iZAy

I'm sorry.

3-point scale

Three-sided wall, 3-sided size

Remembering the Past The

LOVE is:

the BELLY OF THE BELLY

The DAD LOVED

My older brother was born.

The LITTLE BROTHER I LOVE

The Rainbow

Part page 64

6 or 3+3 size

It's still a three-line meter but in a 3+3 meter. A complete sentence is arranged in this 6-meter meter: or 6 strong notes per line:

a-NOfiNOfy SIS/ aNAOKO aSTROAtra

I can't see your eyes/ But I can see your body.

I WRITE/I HEAR YOU IN SONG

I will be happy/I will be happy..

Ikaloyna Flower

Part

Three-dimensional wall, 3+3+3 grid.

The line is divided into three parts by two lines.

This is a mother/running/carrying a baby,

Little Grandma is sick/Grandma, who is very dear/Angel's friend!

The anxiety of his heart/that I hear/is flattering; He

prays/and cries/swallows tears.

The Erika

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My favorite language. Grade 3 - Régis. R. Raolison

Another example

I came to visit my friend.

The...

Love that seems to be flying/has come crashing down on my heart

My smile has become.../prosperity cheers Far

from the storm/I have forgotten.

Cynthia R

Part

Note.

I changed this 3-ply yarn to 6-ply yarn or 3+3.

If the line is open, they are considered one line and the following basic rules apply:

A strong vowel followed by two weak vowels should be followed by a strong vowel.

Example

It was like a TA.

or the darkness is gone

The HAIZIM-PITO was like a TA or TRA / or MANGY ====> Measure 4 + Measure 3.

To maintain the 3-step rule, the second rule was modified to become

3-point scale

It seemed like a ray of light to visit my dog.

3+3 size

It was like a ray of light / Come visit my dog.

If three weak tones follow a strong tone, the second weak tone becomes a developed strong tone, or the second and third consecutive weak tones are separated by three dots.

Example

The HAIZIM-PITO was like a TA or TRA / or MANGY ====> Measure 4 + Measure 3.

My dog is barking like a dog/cat.

the...

Love that seems to be flying/is about to hit my heart

which

It became a smile/a joy of prosperity

Long time no see/I really forgot..

12-digit number or 3+3+3+3

Here there is a smile/but it's hard to understand/there there is a sigh/but it's easy...to steal.

Here is a laugh/uncaptured/etc...

b/ The length of the lines is not the same but is always called a three-line line - a/b measurement

Example

- Three-letter words that rhyme (abab)

Size 6/3

Just a thought/true thought

In transit

My soul is full of sorrow/pain

Inside decay

You can use the 9/3 scale etc.

- Triplets (aabb)

Size 6/3 or 9/3 or 9/6

Example: 6/3 yardsticks are stacked together

Just a thought/true thought

Always smiling/smiling

In transit

Above decay.

Three-quarters of a family embracing each other (abba)

Size 6/3 or Size 9/3 or Size 9/6

Example taken here: 6/3 hugging pattern

Just a thought/true thought

In transit

Full of decay

My soul is full of passion/spirituality

Then you can take the a/b/d dimension of the triangle mentioned here.

Note.

If you master the THREE-TREE WALL WALL, this three-tiered store will never be lost even if this wall is written down.

Example

Rado's Kalon

You will go there, but do not let him know of my suffering now. But let him hide from him the secret of the pain that has swallowed my soul in the pit that he has trapped me in...

Rado

It's part of the book Dinitra, but it was adapted to be an article. It doesn't change when you listen to it.

The following will look at the two-part Rindra (both using a doublebarreled ngado and a triple-barreled ngado).

Many of us fall into this big basket. It is necessary to take care of the beautiful walls that are always being created.

KEEP THE KIROAROA AND THIRTEEN NUMBERS ALWAYS AND FOREVER. All the rest follow naturally. Do not use the kidaomiaramita kidaombità or taralila ..

..../...

Rufin's birthday.

TWO-WAY WALL

Both the double-walled and triple-walled versions are used.

Remember.

The Sound of the Word (which is the mold) and the Painting of the Scripture (which is the material that is cast in the mold of choice) are interdependent and inseparable.

Example:

I've collected my MASOKO - Refy paika3

NiVE tso an'EriTREritro- Refy paika 3

KA or MISAVISA iRERY - Refy paika 4

This is a beautiful picture - Size 4

I WILL NOT BE ABLE TO SWEAT - Refy paika 4

The Rindra Kiraroa comes from the Ngadona Kiraroa, which provides a group consisting of the following elements:

Each line has a single note or a strong note.

Example

Anywhere

to Any Yes

iNDRIsy

Very

I don't...

2-step measurement

Here

BODY

There is a MOTHER

NO SPEECH

Erica -

4-point scale - 4 solid lines per line

Example

NO VOTE or MBA.

WHAT IS HIDING THIS GRAVE?

BUT MY FACE IS WORRIED

NO MANDRAGOR'OMALI AND TODAY

JJ Rabearivelo

Here are a few tips from Rindra Kiraroa that you can use to help you create a talking picture made with text:

6-digit number or 2+2+2

8 or 4+4 size

Size 10 or 8+2 or 6+4

12-digit number or 4+4+4

And the three-part wall from the three-part Ngadona gives the following group elements: 1 step measurement

3-3 strong beats per verse

I WANT MY SOUL

'THEY WROTE IT'

I HAVE BEEN SENT.

Life is a word

The Rainbow of Ramanantoanina

Part of page 64

My favorite language, grade 3:- RR Raolison

9-digit number or 3+3+3

12-digit number or 3+3+3+3

A WALL THAT TAKES TWO PEACEFULLY

A/ Two-way communication is the one that follows these three principles;

1/-Measurement of the following steps aabb

Example

Anywhere, anywhere - Refy paika2

There is land - Dimension 2

Lost red cloth - Measure 3

Lost gold - Dimension 3

or 2/ Mutually agreed upon measures

Example

Somewhere there is land - Dimension 4

Still hoping - Measure 3

Green cloth to cover it - Rp 4

What is gold -:Refy paika 3

or 3/ Measure each other's arms Example:

Somewhere there is land - Dimension 4

still hoping - Refy paika 3 gold power

Dimension 3

Green fabric he is looking forward to -Size 4

Money and wealth

B/ Rindra receives two category 2 drawings

That is, it does not follow the dictates of the order of the rhythms that follow each other, argue with each other, or embrace each other, but according to the poet's wishes. In general, the rhythms used are these three:

Size 2 or 4 and Size 3

3-point scale and 4-point scale or 2-point scale

But why are only these dimensions taken into account? If it exceeds these, it is called a SPECIAL WALL.

The important thing is to master the art of the BUILDING WALL.

Example

Size 1/2/3/4

Anywhere Anywhere

My name is

Thunder-Blaze

RARE RARE

Fire

Already need

Need

To climb the roof

Roof of Heaven

And the thorny thorn

War

In the trench

It's not dark...

Anywhere

To...

That's it...

R. Liberty.

Note: Regarding the drawing of a written picture, there are two basic methods:

1/Direct and indirect

- I will share directly, without intermediaries.

Example

Bozy is grinding rice.

-I will draw directly and indirectly

Like a person grinding grain the

rhythm of its movement

2/ Comparison of competing images

- Direct image comparison or indirect image comparison.

A contrasting image or contrasting metaphorical WORD. That is, one Word on either side can literally be married to the other.

For example.

A mind of stone and a heart of clay He

destroyed it.

His thoughts are sunny.

NB/ Combining two words that should not go together creates a new hybrid image (marriage of a concrete word with an abstract word above all); one is a tangible word and the other is an abstract word.

Two different body parts can also be combined.

Example

He brought firewood to melt his hot and cold thoughts.

-All of these and more are transformations of the composite image into a beautiful painting, a beautiful drawing, made possible only by writing. This cannot be done with a paintbrush.

Conclusion

These are not new creations, but have existed for a long time, at the beginning of Western or Eastern poetry, and have become a common ILLUSTRATION OF ARTISTS OF THE WORLD.

In the Development of Malagasy Literature, Learning Poems, these will be explained in more detail.

The word poetry is a French word that has its roots in the culture of origin. Among these are the following types of poetry in French: lyricism, romanticism, realism, symbolism, and surrealism.

Rufin Ranarivelo

SPECIAL NUTS

PRIVATE WALLS AND BREAKFAST WALLS.

The Rindra uses two-digit numbers, the ngado kiraoarao and the ngado kitelotelo, but not in columns but in rows.

Three walls are found in the special wall: Special Wall 5 and Special Wall 7. 1/ Special wall 5 a/ 3+2 plan dimensions Long dry days/the fields Always a source of life/the inside His life is in danger/is in danger.

It's a bit scary/deadly.

R Liberty

b/ Measure 2+3

In the field/on a long dry day

The inside/seems to be always full of life

Open/close to the face

RingiTRA /madiva babangoana.

R. Liberty

2/ Private room 7 a/

4+3 size

Old age is already burning in its illness.

Premature aging/out of control

And you can't get involved/with that property.

But he has property/he has brought fire.

R. Liberty

b/ Size 3+4

The fire he brought yesterday/the property he created No
one can touch it and you can't steal it.
But living flowers/will nourish their old age
The story is hot/in the fields of life

3/ TWO-SECTION WALL
a/ 4+3/3+2 dimensions
And I see that nothing lasts.
In a beautiful/passing land
It is fleeting and temporary/.I have contemplated and thought.
I waited and endured/but it was dry!
But not at all/place and area
It is said that it is out of reach/far from life!

Then you can continue creating within these templates.

b/ 3+4/2+3 dimensions

d/Measurement of 5/7 or Measure of 2+3/3+4

e/ Measure 7/5 or Measure 3+4/2+3

etc...

FREE WALL (Free Verse)

It is still under strict regulation and governed by its own rules.

A wall that can include the Two-Way Wall and the Special Wall.. And that is its nature in addition to the 1-dimensional dimension that they all share.

For example.

Size 1/2/3/4/5/6/7

Words - Measure 1

I learned to read- 4

I studied with my father- 4

I got used to my mother- 3

Word- 1

..../...

My words/skills increased- 3+2(5) I

can speak/like my 6-year-olds.

Familiar/very familiar to me- 2+3

.....

When you are high/you get what you want-6

The one who is the one who is not loved and is discarded - Refy paika 7 (3+4)

S. Randria

Part

My favorite language, grade 3

Regis Rajemisa Raolison pages 29

and 30

Conclusion

In the strict sense, we have seen types of rhymes with equal or unequal line lengths. And within each of these types of rhymes, there is a type of regular or irregular rhyme.

Regarding external rhyme (the end of the line is at the end of the line), in addition to the rhyme, there should be rhyme. However, it is not necessary to use rhyme. The rule is that the rhyme is the most strict.

We see these.

A double wall with dimensions 1,2_4_6_8,10,12

A triangular wall with dimensions 1,3,6,9,12

Two-part wall including the three-part wall and the three-part wall

Peaceful private room

The established procedures are followed to the end. For example

3+2 or 2+3

4+3 or 3+4

Special drawing wall

As the poet wished, the use of these

For example, in Refy paika 5, there is a line Refy paika: 3+2 followed by Refy paika 2+3 etc.

Another example in Refy paika 7 is a line with Refy paika 4+3 followed by Refy paika 3+4 etc...

7 SPECIAL WALLS (3+4 or 4+3)

7 special walls in order. The established rules are respected to the end.

Example: 3+4 square measure

That road/remembers yesterday

That dream/that path

Broken road/keep a happy smile

A dream that blooms/still a flowery smile.

And you can still marry them.

Example: 2+3/3+4 strategy

That road / preserves yesterday's day

That road is still the one he/she has pictured in his/her dreams.

FREE WALL (free verse)

And finally, the FREE WALL, (Vers libres) which is described as follows:

The Free Wall is still within the strict limits of the Constitution and is governed by its rules. He uses it all in himself. - Walls and ceilings

- Three-tiered walls and
- Private room

Example

He put it all together - Size 3

And he closed the 3rd dimension

Not included - Size 2

Mercy - Measure 2

All/all desires - Measure 2+3

He covered them all - 3

Nothing remains/the longing of the past-3+4

Can't wait for Refy Payak 2

Dify - Measure 1

Then he fixed it... Measure 2

The following will look at the topic of free speech.

Ranarivelo Rufin

FREE JUSTICE.

A/ LIBERATED VERSES

Complete sentences cut up or divided into groups of lines to form a poem built in column

1/ Wide open (towards liberated)

a) Simple sentences arranged in a linear pattern. Direct and simple lines are arranged in a linear pattern according to the poet's wishes.

Here is a section of Rindra Malaka created by Ener Lalandy. Note that there are always groups of 3 identically sized lines.

Example Many years ago

have been successively, so

the drawing brought to

teach rural language.

So here is the free wall in the form of a column

II - His guest

No,

Not the guest from yesterday.

I said it again.

But these... is a story It remains.

Many years ago have been

successively, so the drawing

brought to teach rural language

is it true? to tell stories inside the

Castle!

And he tells a story. I

wink.

among the products

many in the field.

But

I am the stranger. guest

of the village my

friend's guest invited

me

to visit

the nest they just built.

Ener Lalandy

Excerpt from his book "The Field" pages

15-16

b) Simple sentences with repetition and repetition of a line or paragraph structure

This is an example of a poem written by Harilala Ranjatohery:

I tried listening to

My heart is pounding.

waiting for a flower to bloom

I tried listening to the rush of

my blood in the

The fragrance of young flowers is hope.

Then I heard what was inside me.

excited by the good, tough drums I

hear what's inside me.

The whistle of a flute is played in unison.

I hear what's inside me.

I am a rowing boat.

And I see

my blood

My flesh is overflowing with desire.

The morning wind carries the morning away.

A flower is blooming.

Ranjatohery Harilala

Excerpt from the article titled "Moonlight"

KALO MILAHATSORATRA (poème en prose)

a) Simple sentences which can be used to express feelings and emotions and to draw or to paint a picture in the form of a very little EPISODE (life sequence) or a basic of the Novel (Description or Narration or Conversation or Thought Link.)

The Rhythm (ngadona) is in the form of a recitation of a structure. There are also the colors of the voywel and the consnnant

Example: This is a link to a blog post written by Rakotoson Emeralda:

O Oblivion! O Oblivion!...I seek you on the edge of the night and seek you even in silence! But alas! the closer I come to you, the more you flee from me, and the more I seek you, the more you hide your face from me! O Oblivion! Where can I find you? O Oblivion! Where do you dwell?

Emerald Rattlesnake

Part

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grade - RR Raolison.

b) Simple and complete sentences that convey the sound of words and the meaning of written words.

Example: Amapahampisiana written by Edmond Ravalison. My favorite language, grade 3 - page 126.

Then the golden, unscrupulous falcon narrowed its eyes on the horizon. The black veil of night could not cover the earth for long, but it was quickly uncovered. The "unseen cow" had long since passed, but it was still at the head of the sleeping people. The darkness of the countryside was dark and gloomy, but these wandering farmers had no lightning to light it. Silence reigned, because neither the whispering angels nor the chirping of birds from the wrong nest could shake it from its slumber. Sakambahiny is beginning to doze off!

Edmond Ravalison

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My favorite language, grade 6 RR

Raolison.

POETIC ARTICLES (Prose poétique,)

This is a very little story (récit très court)) in general or an expanded written account in the form of a little story and a painting.

An example of Malagasy literature written by Ranarivelo Roel is the description and narration, and the author's thoughts come into play. A portion of it is shown here:

The title is Salohoy and his world.

"I was passing by...

The place and time did not dare to destroy his historical archive. But yesterday, reviving the forms and sounds in my memory, his words conveying power as he took me in his arms, led me astray.

"Good luck, my child, good luck!"

But memory is also a duty: a duty of my presence in their existence.

I passed by...

I see the sprawling city of Ambatonakanga, the sprawling of towering buildings, the crumbling of straight streets...(...) A bright world. A bustling world. A moving world(...).

I also saw the structure of a single-story building (...) walls worn by the years of its construction. A tin roof worn by rust. A cracked, crumbling ceiling.(...)

The room is dark and stuffy. The floor is as old as the ceiling. The plaster on the walls is peeling.(...) The furniture and utensils are all old: a table and a few worn-out chairs are at the entrance; another small table with cooking and dining utensils next to the water tank. (...). A gloomy world. A silent world. A world of life. A stuffy world. A world that remains old.

I passed by...

There were faces in different places that kept recurring in my mind: Salohy and those I knew lived with him in the same world. Salohy was the first I knew: (...)

I remember him saying that he had been ill for fifteen years... and had confessed to taking medicine... This is indicated, in addition to his advanced age, almost eighty years, by his appearance: pale skin, chubby cheeks, slightly bulging eyes (...)

I passed by...

A different atmosphere blew into my memory: Salohy and her inner life... a story that her thoughts usually turn to. A story that she wants to escape from, but it's a place she hides in.

The heaviest: "I have been widowed twice and ruined twice." he said with a wounded heart. (...)

"I don't like to rehash the past," he said. "But when I see it, I remember."

He hid his house from people...

An inner world with little faith in the path he takes and the time he lives in...That's what I remember about Salohy's inner world.

I was passing by..

His work and achievements reminded me... that Salohy is not someone who is closed off to himself, but has an open and productive world outside: HIS THANKS!

He was not only passionate about the writing he produced, but also about the artistic fields he loved. ...UPEM was one of them..

(...) A world of art.... A world that is open to one's own blood and one's own country... A world outside of the second.

I passed by.

The place and time did not dare to destroy his historical archive. But yesterday, reviving the forms and sounds in my memory, his words conveying power as he took me in his arms, led me astray.

"Good luck, my child, good luck!"

But memory is also a duty: a duty of my presence in their existence.

Ranarivelo Roel.

In this Fragment of Life, you can learn what is call POETICAL PROSE.

Rufin Ranarivelo

Conclusion

Type 1 writing is a simple piece of writing (fictional text) but structured and structured, possibly one of the following: Description Narration - Dialogue, monologue - Thought. It can be said that it is a basic characteristic of modern fiction.

The 2-dimensional writing style is divided into two parts, depending on the nature of the style in terms of the way words are created and the way drawings are drawn on the text.

Poetic prose, on the other hand, is a fragment of life (longer than a short story and shorter than a fragment of life). It is distinguished by its artistic quality in terms of the life of words and the beauty of painting. Few literary artists have this ART OF WRITING that expresses "this".

THE BASIC WRITING SKILLS THAT POETS DEVELOP AND ENJOY IN THE LIGHT OF WRITING ARE NOT LEARNED.
ADDITIONAL WRITING SKILLS CAN BE LEARNED FROM THE EXPERIENCE OF THESE POETS AND FROM THE TECHNIQUES OF THE FORMULATED ARTICLE WRITING METHOD.

Remember that the Free Speech includes the following:

- Wide open (towards liberation)
- Kalo milahasoratra (poem in prose) - Poetic essay (poetic prose) is a common point and area between Poetry or Kalo and Fiction and its friends
- Fiction (Romance)
- Short story (News)

- Fragments of life (story)

- Lifetime: writing or fictional writing (poems in prose or composition)

Rufin Ranarivelo

TWO-WAY JUSTICE. (A strict and a broad justice are used in this and the justice obtained from these is called a single justice.)

1/ A single wall with a columnar shape

Two rhymes fill it, the free rhyme from the strict rhyme and the free rhyme from the free rhyme. There may be rhymes here and there, internal rhymes and external rhymes, internal rhymes and external rhymes.

2/ A single line is also structured as a text. Two lines bind it together: the double line and the text line.

STANDARD JUSTICE

PRELIMINARY INFORMATION

While ANDRANA (was being prepared and revised, and was intended to remove and add to the compilation of the Malagasy Dictionary on January 1, 2016, the Standard Dictionary through this process is intended to be posted here for those interested in the Development of Malagasy Literature or, more specifically, the Development of the Malagasy Language.

So, here is a brief summary of the path he took and the plan he followed.

THE ROADS WERE TAKEN..

1/ - The research was based on the research work of Régis Rajemisa Raolison and Rabearifeno Albert, who wrote the booklet titled Rarinteny and the book "Haintenin'ny Ntaolo" compiled by François Rakotonaivo.

These were tested on the writings of young emerging poets in 2015, and the Tambatra Takila was made in 2016, with many corrections and tweaks later. And that is the source of this Digital Book, A Step Forward for Future Young People. That is the path to the Development of Writing.

The two brothers (R. R Raolison and Rabearifeno Albert) agreed that the STRONG VOICE IS THE MEASUREMENT POINT when
creating a poem or poem. And this is confirmed in the Ancient Language. A naturally strong vowel is more stressed. A strong vowel is followed by a weak vowel or two weak vowels or even three weak vowels (which has been proposed as a solution) example:

TRAno RAva>natural strong wind followed by a weak wind ba NJI ni na> a

natural strong tone followed by two weak tones BUT there is a natural

strong period followed by three weak periods.

Among the many stories written by Dox and others like him, the

following phenomena were observed: - a/ A weak tone changes to a

strong tone

Rule: "ka" "tra" "na" which is the second weak vowel in three-letter words that are still followed by a word starting with a weak vowel, changes to a strong vowel called a NOVEL STRONG VARIABLE.

Example

I don't know (TRA) and I don't know the

ZA va (TRA) ta TE ri the

- b/ and natural high pitch changes to low pitch.

Rule: If two strong tones are in harmony, one of them becomes weak.

FA RA ha ta FI ta A ho> but RA ha ta FI ta A ho.

BE KI bo TSY ma NA vy > be KI bo TSY ma NA vy HO no i VO ni ZO ngo

TAN-DRIngiRIngy > TAN- dri ngi RIngy

TAN-TENDROMBOHITRA > TAN-tendro MBO hi tra

The Language of the Ancients

Chapter 174 - part

-d/ How can this be explained? Perhaps it would be appropriate to use the formula Kidaomiaramitakidaombitàh or taralila etc...

Example:

Double wall - Size >8 or 4+4

The only thing that matters is Knowledge.

The past tense of naVE-la-ny /-dia is always TAKatra.

The past is the past of the heart.

It seems like he/she is no longer his/hers.

Note.

1/ A special case occurs here: a strong consonant is followed by three weak consonants and then a strong consonant. Their positions in the column of the line correspond exactly.

Example

the past or [VE la ny dia LA]soul.

2/ The positions of the strong vowels followed by three weak vowels must be parallel from the first line to the last line in order to maintain the rhythm of the kidaomiaramite kidaom-mbitah

- e/ Finally, a single-syllable word when used alone in a line(measure 1) is always stressed loudly, but when used in a phrase, it takes two.
- :or he remains in a strong mood,
- or he changes from being tolerant to being weak.

2/ DAYS on the Technique of Creating Poetry (pages compiled on January 1, 2016)

The categories of verses are divided into three: - regular verses (regular verses,)

- the free wall (free verses) Among them are:
- closed line or
- a line of verse (enjambement - vikin- and rejet - tsipy) and the
- loose or open lines
- and the Liberated Verses (vers libérés) which are not governed bythe principles of Strict Reasoning but are governed by the principles of Liberal Reasoning.

In the free dictionary, the following are included:

- Free verse (vers libérés)/Or/Full sentences are divided intorhythmic groups/structured into stanzas that may or may not contain external rhymes or occasionally rhyme along the way.
- A prose poem. It can be a prose poem or a composition thatincludes a collection of poems.
- Poetic text (poetic prose).

It was also established that the foundation is the ability to distinguish between strong and weak vowels in the use of words and roots, affixes and suffixes, and repeated words and foreign words.

Example: strong wind position

a) In two different Root Words:

- Generally, the natural high pitch is found in the first pitch.

Example:

I want to - LA or -

In a special case, the strong tone is in the second period.

For example, in this basic root that does not have a suffix (probably an ancient foreign word) right- MÀ -

- In three different Root Words:

Generally, the natural high pitch is found in the first pitch.

Example:

I don't know - I don't know -

In a special case, the strong tone is in the second period.

For example:

ta LA ta - la LÀ na - ta NÀ na -In a

single-rooted root:

Always emphasize a single word loudly when it occurs alone in a line. Measure 1.

Example

The wind blew hard - Measure 3

But...- Measure 1

The heart that is not shocked by the shock - Refy paika 3

It takes two syllables when it ends in a phrase. That is, one syllable of strong tone and one syllable of weak tone.

Example:

Is it heart and blood? Is it HEART and BLOOD?

Additional: Strong consonants in dialects and dialects, repeated words and Nogasian words,

Will be discussed in detail in the discussion.

Rufin Ranarivelo

A LITTLE BIT OF WORDS

- It is difficult not to examine the use of idioms in the history of Malagasy poetry; examining the "Hainteni'ny Ntaolo" collected by François Rakotonaivo, we discovered and realized the types of NGADONA used by some ancient poets:

° there was a Refy Paya that was fighting outside (a line of fighting)

example

NOBanJininy

His/her choice

° There was Ny Ngadona inside, like tamberimpeo and tamberinteny (sound and word play) and there was also tamber'andalana

° there were also commas (pauses) at the ends of lines marked by a pause that meant a pause and a syntactic structure (syntactic caesura)

° there were also external rhymes and internal rhymes that were still striking.

From this emerged the WALL-WALL between the strict and the liberal. It will be discussed in detail later.

But above all these are these three Ngadona: a/Double-digit

number: Number of steps {1,2,4,6,8,10,12,...}-

Example

2-step measurement Izoky

asked.

Got an orange

Izandry leaned back.

Got a banana.

Size 4

Sodoka'akor/ to die in battle

Simple/simple

Thank you/thank you for your patience.

A love triangle/two-way tie. The

Language of the Ancients

number 156

Part

6-digit or 2+2+2 and 8-digit or 4+4

b/Three-digit number: Measure of the number {1,3,6,9,12,...}

Example

3-point scale

iaNAO is free of ads I'm not

out of luck. you are not broke

I am not running out of time.

You are a mouthful. I

am fat on the inside.

also...

Each one is holy in his own land.

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Part of it.

6-point scale or 3+3-point scale

But it's just a word/it's mine/it's not humanly possible

You are NOT/ I am DAD/ I am MOM

The Language of the Ancients

Number 178

Part

d/Special number: Measure {1,5,7,....}

In the Haintenyi, the special ngadon is found in the random order between the ngadon kiraroa and ngadon kitelotelo

Example

5-digit number - or 3+2 or 2+3 number

7-digit number - or 3+4 or 4+3 number

In terms of metaphor (a word translated as 'image' or 'My Painting' or 'Silent Painting' (which is created with a paintbrush directly in front of the eye) or 'Live Painting' (which is created with writing and you can imagine it like a video or film) there was

- Live mapExample:

- Symbolic or implicit maps

Example

-A map with a short story

- Color-coded maps to give you more detailed maps

Example

Note that there are many ways to create a painting using text. For example: the image itself is used to draw and paint a picture (this is used in the style of surrealism).

-3/ Circle FA.HA.MA.

It is not an organization, but a meeting to share experiences and research based on the development of Malagasy writing.

A few young writers passed through this FAHAMA circle around 1980: The Development of Malagasy Literature.

There, they interacted with the types of ngadona kalo or poetry and the types of traditional humor, found in the writings of foreign poets, especially inherited Western cultures such as "lyricism, romanticism, realism, symbolism, surrealism", which were inherited by Malagasy artists. There is always humor that is shared by the hearts and souls of the world.

There are TECHNIQUES with general rules governing them.

- the birth of words

- and making live drawings or paintings using WRITING.

Not to be forgotten during this period was Rahajarizafy Rémi, the writing editor of the newspaper Vaovao, who had close ties with young writers inside and outside Fahama and published their writings in that newspaper.

The same goes for other newspapers such as Atrikaa newspaper, Dina newspaper, Ketaka newspaper, Imongo news newspaper, Sakaizan'ny Tanora book magazine, etc.

It was also at this FAHAMA that the issue of fighting against ngadona and against rima was discussed.

Ramy Rafalindranto said at the time. He was a poet who was known for his poetry that uses rhyme and rhyme. However, he admitted that even if the poem does not use rhyme, it still contains rhyme. He said, "There are poems that really use rhyme but do not use rhyme at all
BUT when the experts think about it, it really lives and has RING-ROOM."

This is true when the lines are broken up and the double-barreled and triple-barreled lines and the commas (pauses) in between are clearly visible. THERE IS NO BREAKING, BUT A WALL OF BREAKS.

However, problems arise when the Ngadona Wall Technique is not controlled.

A book of poetry collections by a few poets and anecdotes written by Ramy Rafalindranto was published during this period of Fahama (not an organization but a circle of meetings). This book, entitled "ANGAROA", was discovered by Herizà Ratahiana or Ranjatohery Harilala.

- 4/ Study of the Writings of Three Famous Poets: JJ Rabearivelo, Dox, and Rado a/ JJ Rabearivelo: uses a regular pattern focusing on natural hard vowels when it comes to strict vowels. This is derived from the French grammar and the adoption of French patterns tested in Malagasy, which gave Malagasy patterns used to structure Malagasy vowels. Hard vowels are the measure of a line.

He has also used the Free Press to publish his prose poems.

Examples of these are found in "Almost a Dream" and "Translated at Night"

b/ Dox ; Dox is also similar but enters the line measurement mode that adds the natural strong tone, the NOVELEN STRONG VOICE. He even divided each word of the line into tones, into strong tones and weak tones. He clearly established the application of the rules governing the sound sequence within a word and connecting two consecutive words.

Example

Peaches are ripe.

Pink water lily

Dox

You can read these two books he wrote: Foliala and Izy dyrahevy.

Rufin Ranarivelo

STANDARD JUSTICE

Continued

- 4/ Study of the Writings of Three Famous Poets: JJ Rabearivelo, Dox, and Rado a/ JJ Rabearivelo: uses a regular pattern focusing on natural high tones when it comes to strict kalo. This is derived from the French language and the adoption of French patterns tested in Malagasy, giving Malagasy patterns that were used to structure Malagasy kalo.

A solid line is a line of measurement.

He has also used the Rindra libra in the form of a prose poem.

Examples of Rindra's free writing in the form of a "prose poem" are found in "Almost a Dream" and "Translated at Night."

b/ Dox; Dox is similar but enters the linear meter. He added the natural hard meter and placed a NOVELEN STRONG METER that previous researchers had not seen. Although he did not explain it, it was evident in his artwork.

Example

Peaches are ripe.

Pink water lily

Dox

The principles of intra-word sound sequences (diaeresis and syneresis) and sound sequences that unite two consecutive words also play an important role in Dox's writing.

Among them, a distinction was made between natural hard wood and cultivated hard wood.

d/ Rado

Rado took the lead from Dox in his writing or the use of cultivated hard rock to complement natural hard rock.

But Rado allowed more space for the natural, strong tone, so that the melody is easy to read and easy to absorb by the heart, mind, and spirit, without being harsh, but flowing.

- All of the above were brought together in the writings of emergingyoung people since 2015, when the title of the book "ANDRANA TECHNIQUES FOR MALAYSIAN POETRY TO THE PRESENT (2025)" was written.

It should be noted that JUSTICE has not yet been established. Artists are swimming wildly in the creation of KALO, poetry, and songs, and everyone is still doing what they know how.

- 5/ Since 2015, a series of poems created by a few who stand outfrom the crowd have been reviewed - which have just been compiled into a second volume, and are still ANDRANA or DINGANA as STANDARD TRUTH in terms of the Sound of Words and the Drawing of Words.

Ranarivelo Rufin

VOWEL'S GROUP

The vowel's group in one word and between Two words.

1/ Vowel's group in a word

a)- Syneresis : vowel's group which are pronounced once time

Example in malagasy language

- (ia) - NAO

b)- Diaeresis: vowel's groupe which are pronounced in two

à double vowel (diaeresis)

Example

The Rambi A zi NA is MAmeroVEro Rp 2+3 - it is difficult to make the wall sound loud if the single word NA is pronounced. The RAmb(i À)zi or the MAmeroVEro - Refy paika 4

Generally, when the second vowel is stressed, they are pronounced twice. That is, they are pronounced twice.

Note: If a strong vowel is followed by three weak vowels AND the third weak vowel is a single vowel, the basic rule does not apply. The stress immediately follows the vowel that follows it (this can be a strong vowel or a developed hard vowel). THIS IS A SPECIAL CASE.. In addition, the rules of the vowel sequence for two consecutive words apply.)

And JOIN TWO WORDS THAT ARE SAME OR COMPARED, INCLUDING

a series of sounds that combine two sounds into one

Example ma TE s(aa) N(IE a) ho Explanation s(aa) -> two

syllables become one syllable dead [s'a]nie a N(IE - A) is

HO ma n(a- a) MO nta na number

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Explanation - If two strong vowels are in the same place, one becomes a weak vowel. Here, the "a" in aho becomes a weak vowel which is pulled by the "IE" to become a single vowel. The Language of the Ancients number 151

independent radio station twice mentioned

Example

What is your name?

A or I / but I can't reach it

The Language of the Ancients number

170

In addition, the title RINDRA-NGADONA will be studied (as opposed to mida ngadona and mida rima).

It is used both in regular and free verse in loose lines and in free verse not governed by strict verse.

Rufin Ranarivelo

STANDARD JUSTICE Remember.

The definition of the term "Ranrintenyi" is twofold:

1/ A rhyme is a word arranged in a line of poetry or prose, giving the Strict Rhyme.

2/ The Rarinteny is also a word that is arranged into a line of text, giving the Rarinteni a free form.

3 / Being a standard or a classic is a concept that is set as a model with creative principles.

In conclusion, Standard Law is a combination of Strict Standard Law and Liberal Standard Law.

The following will be discussed in particular:

- A wall that can contain the kiarao (double-sided) and kitelotelo (three-sided) and special kiarao (single-sided)

1/ A broken rock, a broken wall with

- Sizes 1,2,4,6,8,10,12

Example - Double wall, 6-way or 2+2+2

Always come/words to be/his dreams It's

coming/coming/coming soon.

Liberty

2/ Ngadona kiteletelo, Rindra kiteletelo, including

- Size 1,3,6,9,12

Example- Triangle wall, 6 or 3+3 dimensions

Always coming/in his sleep

The wandering dream/field of dreams

Liberty

3/Special gift

- Special Wall 5 and Special Wall 7

Example - Special Wall 2+3

Always/in his sleep

His/her dream/dreamt

Liberty

4/ Natural and other types of noise

- Wide walls

Example

Every evening

The light of day has just broken.

And every hour, every hour just

started to cry the uncountable

minutes Then come uninvited.

the dream rich

It has long been burned by its surroundings.

he has brought

Liberty

In the painting that you want to paint, choose a template or a MOULD from the Verb's Music , life of the word, a MAP or Life sequences with movement and color in its form, and giving it finally life and soul.

"But poetry never dies."

"To fill the void"

-"Because the spirit gives life"

The emptiness inside you"

It is believed that the collection of pages that have been distributed so far is ENOUGH, even if it is NOT COMPLETE, because the work of implementation in each of our creative fields COMPLETES the STANDARD RELATED IN THIS BOOK WHICH IS JUST A PRIMARY STEP.

Rufin Ranarivelo

PART THREE

APPLICATIONS FOR LEARNING POEMS

AND ADDITIONAL INFORMATION

LEARN STANDARD POETRY (Classical Poetry)

A poem written by Diary Ratiarison is included here. He may not have intended it, he did not study the template, he did not plan to make a standard poem, but the wings of his inspiration carried him and he wrote it down and it is a poem. As a lesson for us all, we have the poem borrowed here for everyone.

Ngadona, a seven-meter scale, is the background of the song or LASITRA, which he used to paint the Haisary in 7-meter or 3+4-meter scales.

We take the first two verses and distinguish between natural hard Vanimpeo and cultivated hard Vanimpeo with capital letters. Both are HARD VANIMPEO: MEASUREMENT VALUES.

The number of strong vowels per line here is three strong vowels/plus four strong vowels.

That is, each line has 7 strong vowels. The rest of the lowercase letters are weak vowels.

So here it is:

LISTENED TO BE A MEMBER/BEHIND THE ISSUE

THE EYES OF THE LOW/LOW DAYS OF THE EARTH

FOLLOW THIS ROAD/GO TO THE WEST OF ETERNAL LIFE

HE STOPPED THE DARKNESS/THE END OF THE DAY

But who are they? / They are still MIsoMEbiSEby In

their LIFE,/ AND the work they do?

HOW MANY PEOPLE ARE LIVING/IN THE PLACE OF THE DAY because...

AKOMFACE/ Is the Night Scary?

Girl's cry/crying in the evening

I was hoping (to be saved)/but unfortunately no one listened.

Redin-jiolahi/ MBOto in low voice

In his drunkenness/mindfulness as a secret.

Cars roaring/: It's not a SAFE sound

The person who carries/will carry it may say that he/she will carry it.

Soft and gentle/eliminates irritation

And destroys the forest/the forest...he is sick

Simple/Thanksgiving for the past

And everything/will still give, give life

Thoughts/what might happen

And I want it to happen/if I wish for a night of contemplation...

It sank into obscurity/behind the hill.

'The sun is low/with its rays of light

Followed that path/time will advance I'll

wait for tomorrow/ but today is over!

Ratiarison's diary.

That is the inspiration behind the 3+4 scale rhythm pattern. The technical aspects that can be learned have corrected the small mistakes.

These technical principles did not fall from the sky but were drawn from the sayings of the ancients and from the writings of famous poets like JJ Rabearivelo, Dox, Rado and their friends. But within their folds lies the STANDARD JUSTICE.

NB. A line with a measure of 1 does not change the measure of 7. The measure of 1 is common to the measure of kiraroa, measure of kitelotelo, and the measure of the special measure.

Rufin's birthday.

LEARN STANDARD POETRY (Classical Poetry)

A poem written by LASY ROA is included here. He may not have intended it, he may not have studied it, he may not have planned it, but he was carried along by the wings of his inspiration and this poem was recorded in writing.

In the conversation, it was Rado (Rindra kiraroa or Rindra kitelotelo) who wanted to be on the path of his writing. He tried but couldn't and didn't succeed. However, he didn't go astray.

When examining the writings of Lasy Roa, he arranged Rindra mira roa or Rindra faka. In this way, it is not MIADY NGADONA that is being considered, but RINDRA-NGADONA.

There are two types of rindra: 1/ Strict rindra (vers sevère) which includes three beats: the rindra kiraroa, the rindra kitelotelo, and the rindra mona. The chosen measure must be the same number until the end of the line.

In the two-part Rindra and the free Rindra, they are in the strict Rindra category and follow the rules even though they move towards a loose yet controlled nature.

2/ Free Walls (towards liberated) Definition:

a) Complete sentences of any structure are divided into groups ofparallel lines and arranged in a column-by-column format.

b) It is a complete sentence, but the structure of the lines depends onthe poet's intention.

Rado chose the strict wall.

From the very beginning, from a technical point of view, we will correct this equation as a three-dimensional equation, a 6dimensional equation or a 3+3-dimensional equation.

So let's:

The Land of the Living/This Life Here;

I'm happy/I'm sad

ZaKAINA...THE MORA IS HIGH/STIFF OR I AM A

CHILD/ I AM A BAKORA.

I'm sorry, I'm not here.

WHERE DO YOU KNOW/, REMEMBER:

THE CEDAR OF JADY, /oMALY AND THEIR DAYS

I WILL ALWAYS BE LIKE THE Whirlwind

So we need to fight/overcome that.

So the heart is girded, the mind is also girded.

But the ancestors still live/are alive on earth So...

You don't HAVE to win/but you DON'T HAVE to.

Camp Two.

With this amendment, Rado follows this law as a strict law; it follows the PRINCIPLE OF STANDARD JUSTICE. It is admittedly difficult to learn and apply.

Let's all try first!

Consider this original poem! I call it a free verse, but also a strict verse, because it contains these three elements: .double-sided (Measures 1,2,4,2+2+2,8...) and three-digit numbers (Measurements 1,3,3+3,9.....) and special hits.Measure 7 (3+4 or 4+3) and Measure 5_(2+3 or 3+2) You can see both of them here. That is called free verse or (vers libres) and that is what distinguishes it from free verse (vers libéres). Listen carefully because you will feel the rhythmic verse governed by the principles of STANDARD JUSTICE.

Honey and honey/ life here - Refy 3+2
Sometimes happy/sometimes sad- Dimension 3+3
All are hard/easy - Refy3+2
Usually tofesaka/the flesh is rotten- Refy2+2

But friends/in spite of that- Dimension 2+3
Now you know/and also remember -Refy paika3+4
But the trials that befell/yesterday and...today-Refy4+3
Will disappear forever/like a whirlwind-,Mefy paika2+2

So we need to fight/defeat that-Refy 3+3
The heart is girded/the mind is in the air -Refy paika2+2
But as long as I live/and live on earth-Refy3+3
Then you must win/but don't cry-Refy3+2

Camp Two

It is very important to know the MALAYSIAN LANGUAGE and its vowels, especially the hard vowels which are the measurement of lines.

It is also very important to know the RULES of SPEECH and especially

- It is very important to interact with the VOAMBOLANES and interact with the works of these great men in the creation of classical poetry, even though the STANDARD VERSIFICATION (classical and academic versification) is still in its infancy.

Rufin Ranarivelo

October 29, 2024

LEARN POEMS

Many talented writers are involved in the field of creating poetry, prose, or KALO.

They are inspired by artistic and routine aspects of the technique of rhyme and rhyme, and by the art of drawing with writing. Most of them are so far. They already have the natural rhythm of the Word that accompanies the creation of colorful drawings through writing.

It has been felt in many of the poems seen so far that it is difficult to master the technique of poetry or KALO that follows the principles of SURE JUSTICE, starting from the ngadona kiraoarao and the ngadona kitelotelo.

Try to master these two tricks. Your existing routine will continue to improve.

.

Here is a picture of a natural stone wall, a solid brick wall - Refy paika 3.

The LINEAR MEASUREMENT is a natural strong beat here. The number of 3 measures or three natural strong beats per line is the same until the end.

Three-pointed star, Three-pointed star, Three-pointed star I'm

small, I admit it.

That doesn't mean

But I am always empty.

You will be able to read.

For those who are hungry

Pretend to be well-groomed.

The day is yet to come.

He will return the favor.

Under your eyes

The amount of blood that was spilled

On the battlefield

Because of this loveTo be

the owner of this city Well...

Lived in peace

Public figure

Already a citizen?

Malagasy, come on!

Then know that...

Forest man

Our Gascar...

Author: Unknown.

Retrieved from the Social Network in Your Year 2018

The term "versification" has not yet been defined in a serious sense, although the word JUSTICE has been introduced.

The word "pronounced" here is two-syllable and is simply defined as a word that is pronounced as

1/ A line of poetry or

2/ words are used as text lines.

There are two types of sentences: - Strict Sentences and Free Sentences

The Strict Law includes Laws

- 1/ First hard (using only the natural hard vowel) and

-2/ Second Strict Rule (Uses both natural and cultivated hard vowels).

THE SOLID VALUE IS GENERALLY THE MEASUREMENT VALUE.

The Voice of Words is only a template, but what forms it and builds the content of the poem is the drawing done on the text.

Rufin Ranarivelo

Further information

FIRST FOUNDATIONAL TRUTH

The basic strict rule starts with two syllables and three syllables. That's it.

These provide the double-walled wall followed by the branches of the measuring rod and the triple-walled wall followed by the branches of its measuring rod.

Thus,

The strict rule of FOUNDATION is a rule that governs the spacing of lines into a legal line that is the KEY to the creation of a painting made with text.

Closed line

The lines can be closed lines (vers fermés) which are independent parts of a painting,

Examples of descriptions of nature (description of nature)

Second-generation solid foundation wall - 2+2 or 4-layer concrete (including natural and cultivated hard concrete).

The green is green again.

In our yard

Peaches are a mix of NA +> NA and VPM grown

Pink water lily

Dox

Part

Ngadona kitelotelo- Rindra Hentitra Basic Second Kitelotelo 3-step measurement to detect the presence of cultivated hard wax to supplement the natural hard wax.

Friendly face, A month

of sunshine.

Darkness smiles.

Road...straight R.

Liberty.

Open line

A line can be an open line or an open verse, which is a continuous part of the next line.

Example: Three-story house, 3-story building. Simple and complete sentences are arranged in a column.

It's a ball.

Your friendly face

In the darkness of the night It

has gone deep.

Liberty Dressed line and can be closed lines or semi-open lines (vers

semi-ouverts).

Example: Triangle wall, 3-way dimension It's a

full moon.

Your face. Friendly. In the

darkness of the night It's

already dark. Deep!

R. Liberty

In the MUSIC OF WORDS (MUSIC OF WORDS) there are patterns based on the MEASUREMENT or MEASUREMENT of your choice, which is measured by the meter. THE METER USED HERE IS A STRONG MEASUREMENT

between one or two soft measures. The strong measures are divided into two categories:

There is a naturally strong Vanimpeo according to the lessons learned:

Example

FATHER to SURVIVE

SOLON-MOTHER OF THE ORDINARY

MIKITOAna ROCK STRUCTURE

LAND ABOVE TRATra

The Rainbow

Part

My favorite language, grade 3

page 50 RR Raolison

And there are the hard vowels that are formed when the soft vowel changes to the hard vowel to create a consonant sound, especially in the three-letter words that end in -ka-tra-na, where the hard vowel is in the first vowel.

The developed hard vowel remains in place as long as it is followed by a word that begins with a soft vowel beginning with a capital letter.

Example -: A solid three-pointed star - 3-point scale. The hard vowels produced are those in capital letters.

Oh, money, honey.

To flatter. Your

friendly face

Please love ME. 2/

STRICT JUSTICE

The Wall is divided into three distinct parts:

- There is a strong and strong wall
- Three-quarters of a wall
- There is also the Rindra sama sama raa raa which is very populardue to a lack of knowledge of its technique (Rindra sama kiaraoa and Rindra sama kiteletelo that are in line, opposing or embracing each other). There is Rindra sama raa

And finally, there is the free verse (vers libres) that uses both the natural rhythms of the kiraroa and kitelotelo and the special natural rhythms.

The First Hard Wall

The first strict wall is based on natural strong tones in addition to the principles it shares with the second strict wall.

- The basic principles they share:
- If two strong vowels coincide, one is a weak vowel.

example

CAN YOU HEAR MY WORDS?-> CAN YOU HEAR MY WORDS?

Is my heart a voice? -> Is my heart a voice?

- A strong vowel must be followed by at least one or two weakvowels.

Example

He always repeats my words.

My words are true.

- The line begins with a strong vowel. This does not change as longas it is followed by a weak vowel.

Example

The Almost Destroyed -> The Almost Destroyed

If there is a naturally strong tone followed by two weak tones, the one that follows them must be a naturally strong tone.

Example: First solid wall-Measurement 3

VO la or MOA na and TRO tra ka VO

la na RE sy sy MO tra ka!

- Rules for the use of consonant clusters within words and connectingtwo words. (To be discussed later.)

They usually follow the poet's own rules, outside of the written rules.

Natural stone slabs - First solid slabs -

The number of strong syllables between one or two weak syllables in each line marks the basic rhythms that a serious poet must master: the kiraroa rhythm and the kitelotelo rhythm.

a/ A large number of Size

1,2,4,6,8,10,12 etc.

Commonly used examples

4-digit number or 2+2 or 3+1 or 1+3

Ask me about Anton'iZAO

DEEP SILENCE FULL OF LOVE

JJ Rabearivelo

6-digit number or 2+2+2 or 4+2

FOR WORDS/ WORDS FOR YES/ THE ONLY THING IS

I'm just a little bit/I'm just a little bit/I'm just a little bit

SONG /NOVENTESINY/MIKORIS

LIKE BLACK/BLACK WATER

R Liberty.

8-piece set (4+4)

Are the ancestors sleeping/underneath, brother?

Or is it just about us/and we're whispering in the spirit?

Dox

Share it

Three-pointed star

Or three-quarters of a wall

Includes dimensions 1,3,6,9,12 etc.

Commonly used examples

3-point scale

But now my song is over.

Beyond the Earth

so may my song Eat

what you want.

The Rainbow

Part

6-point scale (3+3)

Then my mind also went away, it went away unintentionally

I heard a bird singing/heard a word for yes I

accidentally/wanted to be a lover.

I called and called/worked or listened...

R. Liberty

9-digit number (3+3+3)

The prayer he utters/in his distress/hear, O good Lord

You gave/the child joy/the mother's joy

The Erika

Part

RR Raolison

Special touches

This particular Rindra is divided into two parts.

- 5-step rule which can be 3+2 or 2+3 rule

Example

3+2 size

I am confused/my thoughts

Is it okay/Where are you going?

Where will it go/ it seems to be growing

Food inside/but full of energy

- 7-digit number which can be 4+3 or 3+4 digits

Example: 4+3 grid size

You are still full of uncontrollable/uncontrollable pain.

My thoughts are long gone/in the heart of the past

In the garden, sir/still full of you

It turns out that the past is still very much alive/what remains is the past. R. Liberty

Notes and Conclusions

The rules of the first strict rule are the same as the rules of the second strict rule. The difference is that the second strict rule uses a strong vowel

sound, which will be discussed later. It is best if you have mastered composing poetry in the first strict rule.

SECOND STRICT JUSTICE

The rules are exactly the same as the first strict rule. The only difference is that the second strict rule uses the natural strict rule AND USES THE NOVEL STRONG RULE.

The cultivated hard seed is a soft seed transformed into a hard seed.

Rufin Ranarivelo

LEARN POEMS

Many of us emerging poets when creating poetry or prose use the harmonious RINDRA AFAKA which generally has its own beauty.

It is usually not possible to "finish" a FOUR-WALL OR THREE-WALL TO THE END like JJ Rabearivelo, Dox, and Rado do.

That's why learning the technical aspects of editing, improving, and developing your own creations is important. Don't be afraid to use touch-ups (corrections or improvements) on them.

Here is a part of the writing of NY ELA NIHETEZANA, a poet from the same family, let's look at it from the perspective of the Voice of Words:

Rp. is a measure of the place.

A 2-bar measure means 2 strong notes in a line.

If it is before the vowel, it means that each line has the same number of strong vowels.

A 6-note or 3+3 measure means 3 strong beats plus 3 strong beats in a line. OR all verses

Rp 7 or 3+4 = 3 strong vowels plus 4 strong vowels in a line.

Goodbye

I don't care about the leaves/if... I don't rent - Rp3+3

On the hilltop - Measure 2

The water in the chamber will stop/not stop - Measure 2+3

And it will not be a problem Measure 3

The silent jojo of /Erika Haravi -Refy paika2+2 na4

Usually costs Rp 2

Also, last year's Rp 2+2 or 2+3

No problem, Rp 2 or 3 The

Long Haircut.

(Part)

If you continue to the end of this line, you will almost see the TWO-WAY WALL, WHICH INCLUDES THE TWIN-WAY WALL AND THE THREE-WAY WALL. You will also see the SPECIAL WALL 5 and SPECIAL WALL 7.

Conclusion.

This poem or this poetry, in terms of the life of words, is a FREE WALL (free verse)/art because the INNER WALL lives well in it.

However, you can also turn this kale into a rindra kiraroa or a kitelotelo rindra...etc.

Double wall/ 8/4 size

I don't even care about the leaves/if they deliberately refuse to be pruned

On the top of the hill -

The waterfall in the river also /Neither stop nor stop

And it will NOT rain.

Double wall/ 4/2 size

The silent jojo of /Erika in the evening

Usually hit

It also ends/makes it end

Don't be tempted.

No problem.

We can also turn this square into a 6-point or 3+3 square.

DOUBLE WALLS AND SPECIAL WALLS

The common denominator is that they both use a double-barreled hammer and a triple-barreled hammer.

What makes them different again:

- The wall takes two.

The line changes every time the beat changes (one step more or one step less than the main measure). Changing the beat here means changing the beat measure. What does not change the beat measure is the same measure that follows each other.

For example, consider this:

- I don't care about the leaves/if they don't fall - 3+3 yardstick

  On the hilltop - Measure 2

The water in the tank/NO stop NO stop - Measure 7 or 3+4

  And it will not be a problem Measure 3

TWO-WAY WALL

I don't care about the leaves - Measure 3

  Blood that won't be shed - Rp2

  On the hilltop - Measure 2

The water in the tank is Measure 3 or Measure 2 if using the rules of the music group.

OR STOP NOT STOP - Measure 4

  IT WILL NOT BE SHIPPED Rp 3

Note.

The RA is n(oa)n and MO is 2 because there is a rule for the series of RA [n(oa)] and MO.

and Refy paika 3 because it is pronounced twice "o in water and a in water"

The RA is/ The MO is -> Measure 3

turn into a PRIVATE WALL

Size 5/7

I don't care about the leaves/blood. I DON'T CARE - Measure 5 or 3+2

On the top of the hill/.The water in the pond. Size 5 or 2+3.

OR STOP AND DON'T STOP/AND DON'T RAIN - Refy paika 4+3

5 special walls and 7 special walls were used here

CONCLUSION

We now know these:

1/ Double-sided tiles using a grid size of 1 or 2 or 4 or 2+2+2 or 8 etc.

2/ A triangle using a scale of 1, 3, 6, 9, etc...

3/ Two-part wall that uses the kiraroa wall and the kitelotelo wall. Generally 2/3 pika measure or 3/4 pika measure or 1/2/3/4 pika measure

4/ Special walls that also use double-sided and triple-sided walls, but not in vertical columns but in horizontal rows:

- 2+3 or 3+2 dimensions are 5 dimensions inside 1 dimension - 3+4

or 4+3 equals 7 points, with 1 point included.

5/ Free verses (free verses)/includes two-part verses and special verses.

Here is the sequel to this story without any subtitles.

I don't care about the tides/water levels.

And the flowers in the garden - Refy paika 3

The lake/the one that is blue

Decorated with ornaments.

'Song of the day/song of the night

Ancient influence

The blue sky has been reborn.

Ten times over

My deputy will be my friend.

To mourn

But I can't face it without tears.

The last goodbye.

The Long Haircut.

Question. And what distinguishes the Free Wall from the Liberated Wall?

Rufin's birthday.

LEARN POEMS

Here we will look at the double-headed eagle and the triple-headed eagle.

Most of us are a two-line (as opposed to a two-line) writer when it comes to writing poetry. Fortunately, most of us use open lines or loose lines that approach the structure of a text arranged in a single column.

One of our friends' hats will be partially displayed.

Sahavato

Three-pointer - 6 or 3+3 points

The bird/ sweet and beautiful Please

come visit us.

Please visit my nest there.

I love and cherish you/but you are far from me

Double-sided - 8 or 4+4 size

Oh, little bird, hurry home/look perfect and sweet I

would like to ask you to please/pass my nest.

So take a look at my little town.

I really love and cherish you/but you are so far away from me

You can still try making it in a special Rindra mold, this is a 5-inch diameter mold. Rufin Ranarivelo

LEARN POEMS

Here is a little girl.

Ngadona kitelotelo - Rrina kitelotelo

3-point scale

Tired hands

Close your eyes.

File a claim

Battle formula

Battle cry

To be adjusted

Weapons

Many are unspeakable.

Bringing to the surface

National life People's

livelihood long-term

stress Weak and sick

Suffering and suffering

Underneath

Press and hold by the

financier Geja and his

people These are

the...

Click below...

Size 6/3

Tired hands/weaving and weaving

Weapons

Destroy and kill, rebuild in the ditch

Killing humanity

Cultivate violence/ and mutual power.

Tired/unwilling to use hands anymore

Coercive power

To breathe life into

To shed blood/innocent people

Looking for similarities

Looking for opportunities

Inside True work / for humanity.

Tired/frowning hands

A corpse lying on the ground

Spreading out

Etsy, everywhere

In the depths of my soul/thoughts

In hindsight/without even realizing it...

Measure 3 groups of words in a sentence.

Hands are tired/of constantly shaping/Death is/almost always... /the seconds are wasted/ Hands are tired/of creating suffering,/Hands are tired/of building misery/ Hands are tired/of making tombstones/....

Rufin Ranarivelo

Part

The point here is that a single Wall can be used in many ways. For example, here is a three-part Wall used in three ways:

1/ 3-point scale

2/ 3+3/3 square measure

3/ Three-dimensional space, 3-dimensional space arranged in text format. Rufin Ranarivelo

LEARN POEMS

The rhythm and rhythm of the poem, or whatever form the inner response takes, is what is set as the Background and Pattern.

This is where the inspiration for my drawings and paintings based on Scripture comes from.

The meeting of these in a harmonious and refined artistic form produces KALO or POETRY.

Here is a kalo in a Ngadona kiraroa mold, Measure 4 paika.

The morning is still here. The

nightgown I'm wearing It's my

skin color.

It's always in my song

And in my heart today

I will not raise a complaint.

Is that my sun?

I still have the strength to hold on.

Do I still have the strength to cry...?

They are the ones who are reading.

Keep developing my mental strength.

Still half-powerful

I already know and understand...

My life has been turned upside down.

Hey! My journey is over!

My song is my joy.

Drying tears

I'm going to ruin the irony...

So...

A spring with a spring

The winter in my life

My life story is being told.

A picture of a cultivated thorn

Inside a smile I forgot

I won't let you mourn...

Rufin Ranarivelo June

1978.

In the context of the Ngadona issue, the following are included: In addition to the above:

- The rhyme or rhyme is part of the ngadona

Example

Drying tears

I will destroy your irony.

The rhyme scheme is mixed here:

- Rhyme in pairs or triplets

e.g. My biography because of SENA

Newly created thorn picture

- Rhyme arguing

Keep nurturing your MIND power.

Still half-powerful

I already know and I KNOW.. -

Rima hugs each other eg.

The sea still exists. The

nightgown I'm wearing It's

my skin color.

It's always in my song

I will not raise a family.

- Repetition at the beginning of a line or within a line is still considereda stanza.

Example

I still have the strength to hold on.

I still have the strength to cry.

- Maripatayana, which means to keep quiet, is also a form of ngado.

The above example is taken

So...

- The system feedback is still within the definition of impact.

Example

The morning is still here.

The nightgown I'm wearing

I will not raise a complaint.

A spring with a spring

The winter in my life

I won't let you mourn...

- The same goes for the sound and the sound of the music.

Example:

To destroy a face

Summer in the chest

Rufin's birthday.

LEARN POEMS

A firm wall, a strong wall, a 4/2 scale. That is the Background or Mold to cast my humor and the message it conveys.

Walls, Walls, 4/2 yard

Here you go.

There are many who cry.

  Fainting

But the tears are dry.

  Full of joy

Watering depression

  Suffering

Then he admits defeat.

But it's been trampled on...

It's become a desert.

A tolerant wasteland

  Very common

'It's the scent of a bright day.

  Here you go.

There are many pitiful ones.

  Very wet

In a ruined form

Face broken

Full of scratches

Fatoma

No more smiles.

But calm down.

With his heart But

full of thoughts

Both are full of emotions.

Still waiting and hoping

Or will it be something?

Or a shadow

Or search Or to

beat But I still love

dreams.

A dream I still really want.

Here you go.

There is a rolling stone.

It seems intentional.

Falling apart

In the ditch

Still the same as yesterday

Full of pain

On the verge of death

Snow

Heart calls

How long will you wait?

But...

There is a struggle of the oppressed.

And locked.

Mandebet in the middle of the battle

He gave it to me.

The truth never tires.

Seeking justice...

Here you go.

Still full of tension

Sitting down

A blood-curdling scream

Shocking

So dear.

Come on.

Join the ranks

Rufin's birthday.

There are two sides to creativity. One is the artistic side, which is immediately brought to life by words and my imagination. And the second is the technical side. This can be learned to rebuild the "look, the carpenter said."

With a mouth to eat, with a heart to cry.

Rufin Ranarivelo

LEARN POEMS

You have a choice when creating a KALO. Either you use a hard vowel that is developed on top of the natural hard vowels, or you use only natural hard vowels. The latter is easier for the heart to accept.

So here it is:

Double-sided. Double-sided, 4-sided.

Take the lead and go. The

Path of Progress Take a

look and listen.

  His completed stories

Take a lesson and learn.

  The light of His Will.

But don't expect it.

  I will continue to work tirelessly.

The fruit ripens on the tree.

Come back and listen.

Your space carries

Irony of a wound full of scars His

warriors sing.

There is already dust there.

You have raised your rights.

Rights and status

Already drowned in writing.

It's all written there.

The white pages of his story

It's all reflected there.

The diameter of the thunderbolt

So...

Take the lead and go. The

Avenue of Peace Take a

look and listen.

The Echoes of Freedom

Ranarivelo.Rufin

TTF

When you have really mastered the outer RING KEY (choose the inner RING KEY or choose the inner RING KEY), look for the outer RING KEY at the end of the line.

The internal percussion marked by echoes and feedback also increases the volume of the Wall.

Example

Take the lead and go.

.....Take a look and listen.

It's all written there.

.....Everything is reflected there.

The same is true of internal rhyme, which is just rhyme but brings life to the lines within the poem.

Example

It's all reflected there.

The life of a defeated thunderbolt

One after another, one after another

Rhyme and rhyme also include the repetition of the structure of the verb. For example, the use of the structure of the verb inflection or the form of the verb, and so on.

Example

You raised my pride.

You have burned away the darkness of danger.

You broke down the walls. You

destroyed, you buried

Yesterday's irony was full of pain.

Rufin's Day

Part of it.

LEARN POEMS

It is worth noting that poets interested in developing their own practice should be familiar with these three concepts. - Double-sided, double-sided, including 2-sided and 4-sided - A triangle with 3 consecutive squares.

- Special touches include

- 5-point scale or 2+3 or 3+2 scale

- and 7-step or 4+3 or 3+4-step steps, also stacked on top of eachother.

Mixed media

Here, the three-dimensional or three-dimensional grid with a special grid is used.

An example will be taken.

Implementation of the 7-step rule and the 3-step rule or more precisely

Size 3/3+4.

That is, some lines are 3-measure measures with 3 strong beats.

And some lines are 7-step or 3+4-step. That is, 3-step and 4-step are joined together in a line to give 3+4-step.

I will keep going - Measure 3

Always rushing/ in this direction. Measure 3+4 The

dry/fresh leaves are now falling.

Will take me/into the reflection of life I

will keep going.

And maybe work...

Never again.

I will keep going.

To cross the darkness/to cross the rocks

My wings have been eaten by these ants that hatched yesterday.

Will take me/ to the river of my broken blood

I will keep going.

And maybe work..

Never again.

Rufin Ranarivelo

LEARN POEMS

Two more Rindras are brought to this Koloina NofyFitia festival, entitled: ZOKY!

Each line uses a double-barreled and triple-barreled pattern.

Note that the 1st dimension is common to both of these two types:

Big brother!

You gathered here,

And no one

When you're done, roll it up.

The fruit and the beauty

You are right.

Then there was no mercy.

But from the cemetery

Don't...

You have defined it as a field -> Dimension 4

Yes, I will.

Our powerful father

So far, so good.

Accept Dimension 1

But still a little strong

With big arms towards you

But today

Where is this?

Not today You

are still here.

To meet...

Young lion

Color NofyFitia

The walls of the house slide smoothly. You don't have to worry about getting up...you don't hear any noise...

The dimensions used here are controlled as follows:

SIZE 1 /2 /3 /4

Ranarivel Rufin

LEARN POEMS

"HALF OF YOU RUN AWAY FROM YOUR FATHER"

This poem is included here.

We will not go into the rules governing the method of measuring lines yet.

When these three syllables are used in a poem, the creation is called Rindra faka:

Double-digit number = {1,2,4,6,8,10,12...}

For example, here are lines with dimensions 4+4 and dimensions 6 or 4+2

Triplets = {1,3,6,9,12....}

Example of a line with dimensions 3+3/and Dimensions 3

Special hit ={1,5,7...}

For example, here is a line with a dimension of 5 (3+2) and a dimension of 7 or 4+3 or 3+4

Example of a free verse composition (free verse)

You do your job/I'M FINISHED MY CHILD- Size 3+3

It's your choice - Dimension 3

The one who fled and left - Refy paika 4

But your face / yes - Measure 5 or 3+2

You can't erase - Measure 3

NO DIFFERENCE

Part

Here is a complete list of the three tricks explained above.

-YOU CAN'T ESCAPE/NOT BE HIS FATHER -Measure 6(4+2)

- I WILL NOT ALLOW / TO KEEP INTO HIS MIND - Dimension 6 or (3+3)

That I will not keep/ that I may tire. Ref 3+4

Keep it in mind / I can handle my child. 3+3 measurement

I don't want to be seen,/ in our home. 4+4 size

The emptiness that exists/, in the absence of a father.Rp 3+4

Even those who have the dead,/ can bear their own - Measure 4+3

I am the one who is abandoned. - 3+3 rule

I gather my strength/to face the struggle- Dimension 3+4

My child must/should be like a human child-Refy paika 3+3

Don't forget/ Remember this: 3+3 rule

A life together/this only child- Measurements 3+4

This is not a child forever/will stay here - Refy paika 3+3

But the time will come/ I will have to find you-Refy 4+3

It is a combined/OR option because it was formed.- 3+4 strategy.

Let history be the judge/who dared to evade duty-Refy paika 4+4

But I'll repeat mine here/so let it be clear- Refy paikac4+3

I will try to fill in any gaps. 3+4 steps

But this is the only one/completes my happiness-Refy paika 3+3

You do your job/I'll take care of my child - Refy paika 3+3

Your choice: /the escaped AND left - Measure 3+4

But your face / yes - 5 or 3+2 measurements

You can't erase - Refy paika 3

But my only goal/ I will keep it the same. 4+4 strategy

No matter what/I can handle my child - Refy paika 7 or Refy paika 4+3

NO DIFFERENCE

The poet tried to create strict poetry that followed the usual rules (vers réguliers) like the ones of Rado and Dox, that is, "the chosen stanzas or stanzas of the same type were always maintained".

However, this is not "done" here. The walls are free and visible. However, the walls are beautiful. The techniques of matching, contrasting, and overlapping are well-executed. This will be explained in more detail later.

Rufin Ranarivelo

LEARN POEMS

Poetry or poetry can be a fundamental part of a fictional story.

This is an example of a Ngadona kitelotelo structure. Kitelotelo walls, 3/3+3 size

This is my cloth! Size 3 He

showed me today.

The tears in my clothes

Ancient ruins

In our fight

They were shouting at each other.

I remember then/ ... because I was drawn To draw

near to his chest,/ like a prisoner of war...

I agree to do what he/she wants to do to me.

Because I won't let him win...

Because he can't/ won't stay away from me.

I want to be in his heart.

I showed it to him too.

My heart is still empty.

Not yet complete/does not understand how to add

He remembered then/, ...because, they said, he would sew

He will cling to me/the heart he longed for

He was deliberately confused.

Just don't join.

We will be together.

Because they complement each other/are equally happy Because we will cry together.

These are my torn clothes/ we turned them into ropes

The ringing of the bell has stopped.

Couldn't hold me back.

The piece of his heart/he ironed his clothes

I brought it back/cannot help.

But in fact

No one knows/no one can believe

For example: Measure 1

This is my cloth, my cloth was yesterday.

Still my clothes.

Ikaloyna Flower.

Note that the three dots are a silence, meaning a silent step. There is a slight pause before the song continues.

This is an example of a category of solid wall in a triple-layered Ngadona or three-layered double-layered structure. That is, a 6/3layered structure or a 3+3/3-layered structure.

Strict Reasoning is used here because it contains strong cultivated terms.

Basic rules always apply, such as

- If two strong tones are in harmony, one of them becomes a weaktone.
  example:

There is NO 'MAHALAla > There is NO MAHALAla

- Rules of the music group
- Inside the word to be repeated

  Example: There were two of them.

- Inside the word, pronounce it twice.

  For example, because I am GI- A-ziny

There is also a group of songs that combine two words.

- Repeat again

  Example Ma NAI ky what to do

- Say it twice

Oh

Shown - A- by (two)

Are there rules for distinguishing between strong and weak tones (which are METRIC MEASUREMENT METERS)? There are indeed some, which are

the technical aspects used to improve the work of composing poetry, prose, songs, or poems.

Rufin Ranarivelo

ADDITIONAL INFORMATION

TOUCH THE FREE WALL (Free Verses)

Here we will explain what is meant by free verse (vers libres) in Malagasy poetry or kalo. We will not go back to the acquisition of the ngadona kiraroa (binary rhythm) and ngadona kitelotelo (ternary rhythm) which must be understood even in a "routine". When the kiarao and kitelotelo are held together, it is called

- Special Ngadona - Special Wall (7-point measure or (4+3 or3+4)/and

- Special Ngadona - Special Wall 5-step or 3-step (3+2 or 2+3) steps.

You can create an example.

Here are the dimensions of the inside of a double-walled house, measured in width and length, that is, walls that are joined together or walls that are joined together.

Example:

Still can't/on my mind - 4 or 2+2 strategy

But we are like people/we have known each other for a long time Refy paika 4+4

There is also the 6-step method or the 2+2+2 method.

Here again, the long-legged skunk is hitting each other

Size 4+4/4

Still in my head - Refy paika 4

The moment we met/in the middle of the road - Refy paika 4+4

Because there seems to be a power I don't know - Refy Payak 4

Explained so far/when the branch is crossed -Refy paika 4+4

Here are the internal dimensions again.

- Hit the three-pointed star with your finger (holding each other)

3+3 size

I don't even know/ I'm with you there - Refy paika 3+3

- Cut three triangles lengthwise (one above the other). Size 3/3

Example

Size 3/3

I don't even know - Refy paika 3

I'll be with you there - Refy paika 3

There is also the 4/3 scale. example

(The unexpected moment)/ Measure 4

I saw you - Refy paika 3

Something I like - Refy paika 3

The rest of them are special ngadon. That is, a two-dimensional measure that is in contact with a three-dimensional measure or is opposite to it.

example

Special attack, Special wall, 4+3 strategy

I-I

I was already supported/because of the slippery road-Refy paika 3+4

Here is the poem (these are the strong vowels in capital letters and the weak vowels in lowercase letters...in a few lines for example)

WALLS CAN BE USED - Double-sided, Double-sided and Special.

Still can't get it out of my head - Refy paika 4

The unexpected moment/I saw you -Rp4+3

Something I like - Refy paika 3

The only one who remembers/what was done -Refy paika 4+3

I don't even know/ I'm with you there - Refy paika 3+3

But we are like people/we have known each other for a long time Refy paika 4+4

IF YOU ALSO DON'T/SAY IT - Refy paika.3+3

But the journey is over/; his vision is left R4+4

I'm a 3+4 year old girl.

SO THERE WAS NO SILENCE/NOR PASSING OR TREATMENT Measure 4+4

I-NA-o RA-ha -TE-o/TSY I WAS NOT INTERESTED. Measure 4+3

Already supported me/Because of the slippery road-Refy paika 3+4

Unfortunately, unfortunately,/ we had to fight. 3+3 strategy

The reason... each one is different/ that's what separated them. 4+3 measurements

Your joke must have ended - .Measure 3+3

Still in my head - Refy paika 4

The moment we met/in the middle of the road - Refy paika 4+4

Because there seems to be a power I don't know - Refy Payak 4

Explained so far/when the branch is crossed -Refy paika 4+4 Ratiarison's diary.

Rules for creating a WALL-MOUNTED structure, avoiding collisions

1/ Measure the distance between the two points in a circle and a triangle.

Example: aa bb

4-digit number or 2+2+2 or 4+4

Size 4

3 or 3+3 or 3+3+3

3-point scale

But we are like people, 4 dimensions

We have known each other for a long time - Refy paika 4

You too, Don't be afraid 3

I SAID IT - Refy paika 3

2/ Countermeasures: abab

Example

Size 4

3-point scale

Size 4

3-point scale

The unexpected moment Measure 4

I saw you - Refy paika 3

The lonely one who remembers - Refy paika 4

What was done - Refy Payak 3

3/ Hugging each other: abba

Example

Size 4

3-point scale

3-point scale

Size 4

Ia-NA-o RA-ha -TE-o Measure 4

NO INTERVENTION. 3 steps

I already supported Refy Payak 3

Because of the slippery road, Measure 4

4/ In the Special Dimension, any two opposing dimensions can be combined with the first three.

For example.

4+3 size

Measure 3+4 > abba

I-NA-o RA-ha -TE-o/TSY I WAS NOT INTERESTED. Measure 4+3

Already supported me/Because of the slippery road-Refy paika 3+4

Measure 4+3 - Wild land, scorched land/'as far as the eye can see

3+3 rule - Both the mind and the body are dry

Measure 3+2 - Seeing the morning/ just waking up

Step 2 - open

Many memories and

so on

,

Finally, there are three types of lines.

* Closed line - The line ends at the end of the line. If the line is opened, no sentence will be obtained.

Example

What about Antehiroka and Ambohimanarina?

Not a mountain to compete with

Not a valley to cross

Rice fields planted together

A basket full of rice;

A piece of rice together Just a

child together.

The Language of the Ancients.

* A line that is crossed. The end of the line is open but remains in themiddle of the next line (/vicina and tsipy - enjambement et rejet)

* Open lines. All line endings are completely open. If broken downinto text form, the verse provides a complete sentence.

Example:

Still in my head - Refy paika 4

The moment we met/in the middle of the road - Refy paika 4+4

Because there seems to be a power I don't know - Refy Payak 4

Explained so far/when the branch is crossed

You have a choice. DETERMINE FIRST WHETHER YOU CAN DO A EXERCISE WITH A JOINT AND A TRIPLE OR A RIM.

A close example we like is Rado's poem entitled: Message

Triplet - 3-point measure or 3+3/3-point measure

MESSAGE

You'll be there, though,/ don't let her know. 3+3 rule

This is my suffering....Measures, 3

Rado

Part

Starting from the Four Points of Creation, let's continue on the path of creation.

Rufin Ranarivelo

LEARN POEMS

Don't let the rules governing the combination of accents, especially in the Adajanamveo, prevent you from dividing the line into strong, weak, and silent tones.

Two-person wall.

The future? - Dimension 3

Barren land, full of thorns, barren black soil R4+4

Dry land of riddles Measure 44

Unknown existence: 3-point scale

Worry, worry, anxiety, 3+3 strategy

My eyes are covered, I am blind and deaf. Measure 8

Blindfolded, size 3

Tomorrow is over...Mefy paika 3

My tomorrow? Step 3

A barren land, full of thorns, a black land full of darkness. 4+4

Unseen by thought, made to pave the way. 3+3 strategy

No one can see what is happening. Dimension 4 Even though there is/existence in a dream Measure 3+3 It cannot be broken, it cannot be done..

The power of reality? Poverty mask 3+3 strategy Trapped by my loneliness, a trap to fall into. 3+3 strategy The life of my intention will not be lost in half.

In my silence - Dimension 4

I'm about to rebel... Step 3

This world is a world of education.

The pressure of wet wood...

A fertile land, seen, heard, a black land full of thorns

A burnt land, a land where my existence is still based.

Rufin Ranarivelo

December 1978

LEARN POEMS

Special hits, and triple hits

7/3 meter or 4+3/3 meter. That is, each line contains

- First: 4-point measurement plus 3-point measurement

Example

I AM STILL HERE/I DON'T WANT TO BE QUIET

- Second: 3-point scale Example

OR also work as a head

Here is the poem Refy paika 4+3/3

A strong Vanimpeo is a ROAD MEASUREMENT VALUE.

I'M NOT PROUD/ I'M NOT RELATIVE
But KOSA Already Has a PLAN/ Is Already Dead PAIka
I'M SO SPEAK OF LOVE.../, I'M STILL STILL STILL For now, I
don't want to worry.
Or...to work hard.

For me, I am still here/, in the sweet life
I am single.
When I/I want to go out no need
to be embarrassed I still haven't given
up on sweet sleep.
Every night.

Then sleep peacefully/, no need to think
Or deep thinking...
You can't understand, / the love I'm waiting for
You won't be able to bear it, I'll count it.
My past belongs to you.

It's both here and there! Self-confident!
Not interested in money/wealth

Simple lifestyle

But there is a lot of pride.

The goal was achieved.

Only then will you be satisfied.

KAREN R.

This poem or poem can be composed in a DOUBLE ROUND, that is, a double-sided (measured in 2 or 4 lines) alternating or overlapping with a triple-sided (measured in 3 lines) So here it is:

I AM NOT PROUD/

It seems that you are NOT united.

But I already have a plan/ PAIka

is dead.

I LOVE YOU SO MUCH.../,

AOKA MIHITS ALOHA

For me, it's still here/

I don't want to worry.

Or...to work hard.

I'm still here/

Sweet life

I'm single.

When I am there/

I don't want to go out. no

need to be embarrassed

I also haven't given up yet/,

Sweet sleep

Every night.

Sleep peacefully,

No need to think.

Or deep thinking...

You will never understand, /

The love I'm waiting for

You can't stand it,/

I will list the blood.

My past belongs to you.

It's also a forest!

VERY TRUSTWORTHY!

I don't like to network/

Money and wealth

Simple lifestyle

But there is a lot of pride.

The goal was achieved.

Only then will you be satisfied.

KAREN R.

In this case, the ngadona was added. The rule of thumb in lines 1 and 2 was taken and respected until the last line.

Compare these and give your feedback.

Rufin Ranarivelo

LEARN POEMS

Here are two examples:

Draw a Dream/ In My Heart (Measures 3+4) The

thought of giving birth (Measurement 4) Inspiration

Voice of Reason.

To be continued as above

So here it is.

Draw a Dream/ In My Heart (Measures 3+4) The

EriTREri- MANinTERaka (Measurement 4) The spirit that

wants to rise is highlighted.

Always be happy.

In the morning light

Here is the broken/broken smile

'It will be fragrant.'

Your breath is sweet.

So, life is alive.

To be a piece of salt

The bread will be a very sweet dream Your

thoughts are contagious.

AINGAMPANAHY VOICE OF MIND.

AFS

This poem is rich in imagery. And the poet's pen is almost as impressive. The pace and tone of his writing are somewhat complex and interesting, even if somewhat heavy.

Rufin Ranarivelo

LEARN POEMS

I happened to find this poem in a file. It was written by a classmate of mine (second year) at Ampefiloha High School, in 1976. His name was Jean Louis Rakotoarimanga. Strictly legal rules (regular verses)

Three-pointer, 6-pointer or 3+3

Liberation struggle/is the release of the ases He

also adds: "We must win!".

Then he shouts/ "Unity is strength!"

It says that the wound is severe/severe.

Then his tongue sticks out.

Then he turns around and says, "I can't take this bite!" His

words! Look../.His eyes are dripping.

His feet are filling the street.

He cries! He doesn't leave /on the edge of the wall I'm

coming back, / I'm wearing a hat.

Screaming / calling "Handle!"

The struggle for liberation must be won, they say.

His eyes, however, are filled with rage.

He was said to be a wrestler...But he turned out to be a drunkard.

Jean Louis Rakotoarimanga

This poem was created during the Socialist Revolution. We learned about Mao Zedong, Karl Marx, Lenin, and Kim Il Sung in school.

This poem is composed almost entirely of closed lines, with rhyme and rhythm. The direct metaphor that the eye perceives is the story of a drunken man who is used as a metaphor for a warrior.

Rufin Ranarivelo

LEARN A POEM OR LYRICS

Here we will take a closer look at the striking lines and lines in the poem of Karen Stéphanie Manjaka, who has her talent in a large family.

Here we classify it into Rindra, which can be divided into two parts, which have been slightly modified.

When learning poetry, the first thing to do is to practice the rhymes.
Try to master the KIROAROA RINGTONE AND THE THIRTEEN RINGTONE.
The next step is to practice the rhymes.

Here is a picture:

Topaz...

I'm a bit worried/ even though...

Just one minute.

They are calm,

Mine...really

Lots of waves.

My ship is sinking/ sinking.

Flooded

Too much Over..

My mouth is speechless.

But my heart...

I want to cry...

I'm a bit worried/ even though...

Just a few seconds.

Their sky

Blue/brings joy It

can't be used up.

Mine is...

Cloudy sky The world is dark/I

am there Where are you, the

only one?

Should we... care?

I am a Topaz.

But trying to get lost

Wandering

Like a child

I'm doing my best.

Looking forward to that.

It will be appropriate.

Every day I need your strength.

I am every minute.

Want to see

Love to you.

Simply

I am a Topaz. So

that I can know

But...

Not fighting alone I

am here.

Karen Stephanie Manjaka.

This is an example or form of lyricism.

We can also make this a strict, regular verse (verse réguliers), meaning that each line has the same meter.

Our example: Three-pointed star - 3+3/3

I am a Topaz.

Even if it's just a minute...

The sea is calm.

Mine is here.

It's a very bumpy road.

My ship is sinking.

Flooded

Extremely wrong

My mouth doesn't speak/...my heart wants to scream

I am a Topaz.

Yes, even if it's just a few seconds.

Their sky/ is so blue

Embrace joy It

seems inexhaustible.

Mine is here/it's really cloudy.

Darkness of the world

I already have...

Where are you, the only one...

Should I care?

I am a Topaz.

But I'm trying to get lost/ so I wander around

Like a lost child

I'm doing my best.../I'm doing my best.

Expecting what/what will be appropriate Every

day I/I need your strength.

Every minute I/ I want to see more.

Love to you.

Just, keep an eye on it. I want to know/

that I am not fighting alone Where on

earth...

Karen Stephanie Manjaka.

We can still make this ball double-sided, so the dimensions are 4+4/4/2.

Rufin Ranarivelo

LEARN A POEM OR LYRICS

Here we will look specifically at the ANGADONA KIROAROA IN THE ANANKIROA FORM: A row of equal dimensions and a row of unequal dimensions, but both are within the angadona kiroaroa area.

First of all, it is important to remember that ngadona is the repetition of a STRONG VANIMPEO between ONE OR TWO WEAK VANIMPEOs in Malagasy kalo.

In the ngado kiraroa, there are lines of the same length until the last line.

2-step measurement

Example

Then he was silent.

The story But

why?

Like a lion Its

existence

Teach.

4-point scale or (2+2)

Example

Then the story fell silent.

It seems that his existence...

6-digit number or (2+2-2)

Example

Then the story/story fell silent.

But why/his/her/its

8-digit number or (2+2+2+2) or 4+4

Then the story/story

But why/his existence/words/have been defeated

So far so good.

In the ngadona kiraroa, there are also lines of varying lengths, but they respect the unit dimensions of the ngadona kiraroa.

It seems like a free verse (free verse) at first glance, but it is a strict verse in a tight circle.

For example below, a hat with 2/4/6/8 stitches.

He is alone, his thoughts are already in love, (Refy paikav8)

Love, but you still have to lose (Refy paika 6) Will

lose his love...

Then the story was silent (Revelation 4)

It seems that its existence is necessary.

Is his path bitter?

The tail is seen bending.

It's rotten (Refy 2)

But is it true?

You can't help but sing.

But life

Still sweet and pleasing

Still sweet in his hand

Behind his love

He gave up but...

Inner life

Fire to keep you alive forever Measure 4 My

days of sorrow are broken and gone.

Darkness has come to the amirate.

I just knew/I just felt

But it is very valuable.

A story unfolded..

Then I was silent, I was silent, I borrowed his path/I borrowed it to be mine in the past...

Never will it be possible./press this silence It's

full of bones.

The Call is ringing.....

Then the story was silent.

It seems like its existence is fading.

The fruit is very sweet.

Hey, his happiness will be mine.

Rufin Ranarivelo

1980

.

LEARN POEMS

I will only explain and make corrections from your writing. The author did not expect this inner turmoil that he had experienced to come out of his pen. The accent in the sentence structured into lines explains the internal comma (cæsure). Here it is, special hit 7 - Measure 3+4

It sank into obscurity/behind the hill.

'The setting sun/with its rays.' He

followed his path/went westward.

He stopped the darkness/today's end.

But how many are still bustling?

In their livelihood/and the work they did?

How many are waiting/anxious?

Because...

Is the night covered in noise/scary noise?

Girl's cry/crying in the evening

I was hoping for help/but unfortunately no one listened.

Criminal/ in a very low voice

And so they keep it a secret.

A noisy car/it's not reassuring.

To the drivers/and everyone else who will be driving

A gentle song/that soothes the sorrow

And he falls into a deep sleep/ in the comfort of his own life.

Added a prayer/thanksgiving for the past

And everything/will still be given, still be alive

Dreams and thoughts/what might happen

And 'whatever' he wants to happen/if he wishes...night of life.

It sank into obscurity/behind the hill.

'The setting sun/with its rays.'

He followed his path/to advance this time The

day will come/soon, but today is over.

Ratiarison's diary.

This is a departure from the usual, already-familiar, gibberish. You can try to avoid your own biases:

5 special attacks including 2+3 or 3+2 attacks

7 special beats including the 3+4 measure or the 4+3 measure.

Rufin Ranarivelo

LEARN POEMS

Kalomilasathora (poem in prose) Here is

an example:

All he left me was the point where he nailed me. My wings are tired of following the border of sighs alone.

His power is as high as the heavens. High and unfathomable, beyond my eyes.

All these? Inherent thoughts. They capture everything, soul, heart, and flesh. Yet they are what ignite my will even more in the night field I have explored.

The candle I raised even more illuminated the value of others' paths to bring the morning... even if it's no longer mine... because...

My... I was already intentionally protecting my painting.

That is the point where those who trample on justice and fairness have nailed my path.

Rufin Ranarivelo

July 08, 1984

LEARN POEMS

Gas stove

Oh, dumb cartoon!

Agonizing thirst

Mourning rays!

Oh, drinking form

Good luck

In my mouth

Maybe...

Are you leaving to separate?

Oh, dumb cartoon!

The road is not short.

Poor and hungry Lost

happiness, Like you...

I wish

It will be my great joy.

The shadow of the end I

wish it was my trip.

Embrace the winners

Rufin Ranarivelo

It is always remembered that it is within the musical structure of poetry that the images used to convey the meaning are melted.

There are four main types of drawings that can be made using text. They are:

Rufin Ranarivelo

POETRY OF THE DAY/WALL OF THE DAY

UNEXPECTED VOICE

This document includes information and learning about:

August 31, 2025

I continue my journey with you. We met briefly, but I learned the most important thing about you, which is that "I" never changes when I do something I set my mind to. I myself am a long way off, continuing my research alone -

But regarding our request, here is the meaning in French of the word "Tsetsatsetsa" (meaning "unfinished business"),

LOOKING AT THE MOON

This is the title of a collection containing vingt surrealist poems tinged with symbolist elements composed by the poet Hérizà Ratahiana under his pseudonym at the time.

This is one of the documents taken from the dossier of the Cercle de la littérature Malagasy called FA.HA.MA d'antan, autrement dit "the Act to promote and develop Malagasy literature"; Far from being a legal association, FAHAMA was only a meeting place for some poets and writers at the time for cultural exchanges.

ABOUT THE "GEAR OF THE MOON"

What strikes the eye at first glance when browsing the original collection before penetrating are the following points:

A/ Music of the verb

- des poèmes écrits à la machine à écrire dont fade est l'encre noirtournant en gris clair.
- des poèmes écrits à cent per cent en caractères minuscules
- No punctuation marks
- poems written in complete phrases segmented in rhythmic groupsassimilated to verses according to the natural rhythm of the poem declaimed and imposed by the choice and inspiration of the poet.

In short, this way of materializing the music of verbs in these poems demonstrates

- primo le bon vouloir du poète de ne pas se conformer à laversification soit le bon vouloir du poète de se libération de certaine normes et ordres établissable en général y compris ceux du système culturel. He is in constant search of a renovation or a change in the domain of "Beautiful writings" or "Sora-kanto" in Malagasy.
- Secondo, ladite manier de materialiser dans les écrits sesinspirations nous précis que ces pèmes surrealistes aux rythms naturels, improvised et spontanes des vers sont faits pour être declamés comme le slam, le kabary.

B/ Painting using image words or sequences of images.

Il en est de même concernant la peinture avec des mots imagés que le poète a expliqués dans l'avant-propos de son recueil. And even more confirmed through the unique poem that I titled "Mission du poète" as the conclusion of this new masterpiece "Regard de la lune" continuing to follow the beautiful trail of "Traduit de la nuit" by JJ Rabearivelo.

In fact, these are descriptive image sequences

- the desires, the wishes, the dreams all repressed,
- and the visions, the objectives, the projects all unrealized
- ainsi que all the negative feelings and the constraints suffered emanating from these injustices and violence,

Bref, tous les maux qu il a subis sont refoulés dans l'conscience et au plus profond de la subconscious.

The real facts translating the assimilated and acquired cultures enter into dialectical contradiction with the surreal facts.

Et ces séquences d'images qui s'enchaînent logicalment ou ces séquences d'images contradictory qui se siuran sans aucune logical suite subissent des pesantes constraints.

Ce sont des séquences d'images refoulées dans l'conscience qu il faut libérer ou ce sont des séquences d'images buried alive dans l'abîme profonde de la subconscious qu il faut rescuciter.

All these sequences of real images and surreal ones (always in dialectical contradictions) are hatched eggs.

Some were born and took the form of poems both realistic and often aggressive under the impulse of intelligence and reason at the time of the Malagasy Socialist Revolution.

Un seul parmi ces oeufs a failli ne pas être éclos; un seul oeuf qui a fini par trouver son éclosion sous la chaleur intense du soleil reçue par la lune.

Mais il était difforme either derépor tête et une bête sans ses deux pattes: a quasi-round nature similar to a full moon personified vêtue du linceul noir de la night sprinkled with stars or more openly of the night which had imprisoned the sequences of aborted images but still still alive in the unconsciousness and in the subconsciousness of the poet.

C/ MESSAGE

Musique des verbes et Peinture avec des mots imagés are the two fortes wings of the message to transmit in each poetic writing.

The vital message in the present collection is the wisdom of the ancient ancestors transmitted through the use of images that are easy to read but whose true meaning remains hidden and difficult to understand immediately. The mission of the poet is to reach the hidden true meaning in this quasi-prophetic vision.

Let's go back to the introduction.

- La première existence du poète se trouve dans les oeufs couvés etéclos sous la domination de tout ce qui est rationalnel et logique, fruit de l'intelligence et de la raison - Une vie enfantée par la mère -patrieCf Mission du poète. These are the realist poems to which the author liberates himself (subjective realism and objective realism)

- La deuxième existence du poète se trouve dans l'un des oeufscouvés qui a failli ne pas être éclos mais sous la chaleur intense du soleil recue par la pleine lune elle donne un être difforme que ruminent l'inconscience et la subconscious. These are surrealist poems sometimes tinged with symbolist elements.

This hatched egg, hatched but different, constitutes the image of automatic and poetic writings far from passing through intelligence and

reason. Un être éclos sans tête et sans ses deux pattes après avoir reçu la chaleur de thousands degrés. C'est une nature quasi ronde comme la pleine lune qui representat l'image des poèmes surrealistes jaillissant de son regard, images des ces petits êtres éclos et difformes, nés de l'inspiration puisant sa force aussi bien dans l'conscience que dans la subconscious. Et cette lune personnifiée à un être humain n'est qu'un seul oeil ayant son propre regard duquel est éclos chaque oeil qui a failli ne pas être éclos.

And elles sont nées the sometimes bizarre, crazy and deformed automatic writings that make you laugh in the MOON LOOK, having as much sovereignty (cell of the Malagasy State at the time) as personality (cell of the poet) in the middle of the stormy night or sprinkled with stars.

This collection of surrealist poems composed by Ranjatohery Harilala is part of the oral literature if we refer to the way in which he confections the liberated verses in the Malagasy language.

Through the translation or the second source of inspiration of each poem taking the form DES VERS LIBÉRÉS, (vers affranchis de la versification) we tried to remain faithful to the vital message of the work.

Ainsi, à la fin de chaque vers se materialise un succint silence ou une pause; each verse being a rhythmic group assimilated to verses of different lengths. On ne prend que the natural rhythm of the MUSIC OF VERBES and the inné of the poet. This manner and technique of the automatic creation of freed verses and declaiming to the innate rhythms of the poet is similar to the poetic genre that is the Slam.

Many are the explanations that can be reported to clarify this genre of surrealistic creation specifically Malagasy.

REGARD DE LA LUNE remains the poetic bridge linking JJ Rabearivelo's TRANSLATION OF THE NIGHT and the future creations of this genre.

"REGARD OF THE MOON" on the wake of the VISION of Malagasy literature (rooting and clinging to its own sun and its own language) remains the hidden treasure to be searched for perpetually and to be understood: BELLE FLEUR DU VOLCAN EN EXPLOSION (lives in the entrails of the poet's unconsciousness and subconsciousness) which came out of the mother's mouth symbolizing the motherland, the land of the ancestors.

FA.HA.MA d'antan around the 80s was a literary circle with the objective of promoting and developing Malagasy literature. In MALAGASY MANKANY by Ranja Zanamihoatra, he describes the behavior of certain Malagasy people in the wake of imported civilization and in the wake of extraverted culture. On the other hand, Ranjatohery Harilala in this famous collection launches a natural challenge in himself or in a perpetual quest for cultural identity to be able to take root and cling to the soil and the Malagasy language Rufin's birthday.

LEARN POEMS

A sample of the Malagasy poem "Kalo Ankiray Aahaanhoatra" (Malagasy surrealist poetry) written by Harilala Ranjatohery is presented here for explanation and study: It is easy to understand but difficult to understand and behind it lies the true reality.

So here is the word and its meaning in French.

I tried listening to

My heart is pounding.

waiting for a flower to bloom.

I tried listening to the roar
of my blood in the
The fragrance of young flowers is hope.

I can hear what's inside me.
I am a rowing boat.
and I see my
blood
but my flesh is overflowing with desire
carried by the morning wind to the a
blooming flower
It became a scarlet cloth that he wore.
The fig tree's branches were adorned with splendor.
young flower

sunbeams from the east he/she
and turned into a burning torch lifted up by
the soul seeking enlightenment every
morning

I have become accustomed to listening.

the beating of my heart

I have become accustomed to listening.

the

the roar of my blood

Ranjatohery Harilala

Taken from the collection of pages titled "Masom-bolana" translated as "Regard de la lune" 1985.

French translation:

I tried listening.

the beating of my heart waiting

for a flower to blossom

I tried listening. the bruit of my blood

falls in a cascade hoping to laugh

the sweet perfume of a young flower plant

and I hear my inner heart is shaken par le

retentissement du drum at the bottom formed

of well-stretched skins et j'entends mon for

intérieur producing the sounds of flutes

putting together their harmonized voices et

j'entends mon for intérieur qui, manoeuvring

the oars striking rhythmically the waters.

thus leads the pirogue.

And I see my blood
Who, overflowing along my body,
Est transmis par la brise matinale à
une fleur coming from repels.
Cela devient une purple fabric
What he is wearing
Et lui faisant porter la noblesse
La frange d'une fleur épanouie

The sun coming from the East He
reflected on her.
Et l'a changée en flambeau allumue
Elevated high by the spirit In
search of light.

Every morning,
Listen to the beats of my heart
It becomes my habit;
Listen to the flow of my blood
Commr falling in cascade
It also becomes my habit.

Ranjatohery Harilala

ADDITIONAL INFORMATION.

The VOICE we also call poetry or a poem or a poem is nothing more than a MEETING OF THE POWER OF WORDS AND THE SIMPLICITY OF IMAGES THAT ARE DRAWN IN WRITING TO CONVEY A COMMON MESSAGE. A close example is the VOICE which is categorized as poetry or VOICE.

The Sound of Words based on rhythm and rhythm is the SECRET used to create drawings or paintings made with writing.

Example

Inside the Ngadona kiraroa mold - Measure 4/2, the beautiful picture below was cast, a painting you can imagine in the text

On the shore/bay This

is what you see. the

fisherman Three

times/once again

  are in line In

front of him.

Samuel Rajaobelison

Part

My favorite language, grade 3 page

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Here is a brief look at the Rhyme, which includes the Sound of Words and the Written Image that is inseparable from it.

I/ Rarinteni? - A term used by Albert Rabearifeno to give the title of the small book he wrote. A term he used to translate the French word "versification" meaning a rule for arranging lines of poetry.

We still use this term but in an expanded sense in terms of the WORD'S WORD.- Musique du verbe

A phrase? A phrase arranged in a single line or in a line of organized and

organized text. 1/ Words written as a line Example 1

Ngadona kiraroa mold - Size 4

Sand by the water's edge

Is it in the waves and the sun?

Or a weak and easily broken stone?

The silent sowing of seeds, is it not heard?

JJ Rabearivelo

Part of it.

You can imagine the beauty of the images created from the text that was cast in the Voice of Words mold.

Example 2

Ngadona mold for two people: 3/2 size

I made you this - 3

To be a good person - 2 So

I'm a genius.

Somadok Samaritan

But you know.

Evil people

Incompetent person

The Language of the Ancients

Number 130

Part

Among the forms of Ngadona are the tamberinteny and tamberinpeo if the singer knows how to use them. Also among the forms of Ngadona are the fixed-form poems.

Words arranged into lines of text. This includes the text (poem in prose)

Example

My smile, hidden in the depths of his thoughts, spread across the horizon of his heart. I was silent and silent. I lay down on his chest.

Rufin Ranarivelo

TTF: The routine and line-laying techniques complement each other in the implementation of the Measure of Pia in NGADONA
KIROAROA AND NGADONA KITELOTELO, which are discussed later.

Map?

A term used by François Rakotonaivo in his book "Haintenin'ny Ntaolo". It can be said that he translated this term closely from the French word "image". We still use this term, but in a shortened version to create a

more comprehensive version based on it. This includes the aspect of HAISARY HOSODOKO ATAO MINA NY SURATRA.

1/ Direct map or sense of existence felt by the five senses and the sixth sense (through the heart, mind, and spirit)

Example 1- Direct map. We can use one of the following points: description, narration, conversation, thought chain)

Double-sided baking sheet, 8/4/2 inch diameter Where,

they say, is the blood of Asa, the source of life?

Will we unite to win?

The destructive power?

There is a difference that must be made.

The power to conquer. The power to conquer.

And the violence

Come to the kitchen.

It's almost time.

Liberty Narah

Example 2

Three-tiered cake mold, 3+3 layer size

Heartbroken,/ sad and confused the

spirit of the present/past

2/ Symbolic imagery (case of symbolism) using or not using metaphors.

Example 1: A metaphor using comparative terms

My grave, only my grave

But my heart is ALSO a grave.

JJ Rabearivelo

The water in the eyes IS LIKE a fisherman

J Ratshimisheta

Part

My favorite language, grade 3 page

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Example 2: A metaphor without using comparative words

The land of the camp: a treacherous bridge

Fredy Rajaofer

My favorite language is grade 3. page

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3/ Maps derived from "metaphor"

4/ Beyond the horizon (case of surrealism) This includes

linking metaphors to other metaphors.

5/ Map derived from illustration.

6/ A map that follows each other to paint another map on top of it.

Example. Translated at night - JJ Rabearivelo

WORD FORM: this is the basic mold for casting a painting or drawing. There is a saying in French that says that painting is a silent poem and a

poem is a speaking painting "La peinture est une poésie muette.... et la poésie est une peinture parlante".

Voice of the Word - "Music of the Word"

The discussion here is based on the pattern. The main elements in music are sounds, including consonants, vowels, consonants, words, phrases, or sets of lines.

And the basic element in Haifeo is the ngadona. In Malagasy kalo, it is necessary for artists to master the ngadona kiraroa and the ngadona kitelotelo. And the best thing to know is the ability to apply the VENTY FANDREPESANA ANDALANA KALO.

It is emphasized here that routine and skill complement each other in the technique of measuring poetic lines. This will be discussed in more detail next time.

Rufin Ranarivelo

Further information

I WILL DRAW A LOT OF WORDS IN THE WRITING

The discussion here is based on the text or words which are both the primary raw material and the medium used to make a painting (a picture or a drawing, a drawing or a film). These two basic elements of reality are rice and water. The LASITRA was made from the Voice of the Word. However, the mold did not exist when the material for the painting was present, which the text itself created in the mold.

In addition to the types of metaphors mentioned above, the following four basic points are the field of development: One of them can already be built on a single plot. Generally, two or three of them are used together. We

have already seen them in the study of the techniques of composing a fictional story.

1/ The description

Example

The green is green again.

In our yard

Peaches are a delicacy.

Pink water lily

Dox

Part

2/ The narrative (first two lines)

I'm tired this morning. To

breathe this fragrant air Yes,

between the trees.

The sky is blue.

3/ The card or conversation

A simple example right away.

Then Mr. Rajao replied

-"Come closer and tell me."

The truth you see

Last night was like this!

- But my ears heard.

Your voice narrated

Your plan is complete.

- But you can't hear my voice.in front and behind "I was at home yesterday."

Liberty

A person who speaks alone using "I", "I myself" and "...my"

Example 1: The poet is talking to himself

Example 2: talking to someone else (person or thing) alone

Double-sided, 4-piece set

Yes, I love you/ my native language, my language

I love you, I love you so much/and now I can't hide it..

Georges Andriamananta

Part

My favorite language, grade 3, page 22

b) Conversation between two people Examples of

usage in the language:

-"The prince's daughter is my wife." I

will eat the seeds of the corn.

- If you eat me, I'll be on earth.

- You are on earth, I will forget you.

The Language of the Ancients

Part number 27

4/ The link of thought

A map that uses mainly the vocabulary of emotions, movements, and concerns.

The colors of the artwork emerge according to the inspiration: it can be in the form of poetry, it can be in the form of conversation, it can be in the form of an investigation or other research, it can be a pure line of thought.

Example of a hat shape:

"O oblivion, ...I will still seek you until the end of dreams, and I will seek you until the end of the day, until my feet knock on your door and you say to me: "Here I am, whom you sought!...

Oh, forgetfulness!

Emerald Rattlesnake

Part

My favorite language page 114

Rufin Ranarivelo

CONCLUSION

It is emphasized here that the Sound of Words is a secret that is used to paint pictures, including Ngadona and Refy paika. These are water and rice.

The created image is beautiful if the mold obtained from the design and metaphors cast within it are beautiful to express what is meant.

It is also worth emphasizing here that, despite the TECHNICAL ASPECTS approaching the standards of a work of art, it is the ARTISTIC ASPECTS that reflect the author's intent that are the true judge of the work.

Both of these ASPECTS are found in the LIGHTNESS OF WORDS AND THE LIGHTNESS OF DRAWING IN WRITING.

Rufin's birthday.

LEARN POEMS

I know... 2nd dimension

This month will be destroyed/after the full moon-Refy paika, 8 or 4+4

To manage another person/the hand being managed - Measure 3+4 or Measure 7

All songs/must also end in - 3+3 measure or 6 measure

Yes, - 1 step measurement

The things of the earth/impermanent - Refy paika 3+4 or Refy paikac7

The path/paths will branch - 3+3 or 6-way

So everyone will have their own goals/objectives that will not be lost Refy paikav4+4

also - 1 step measurement

A little smile/if you happen to remember- Refy paika3+4

Handshake/if you happen to meet - Measure 3+ 4 or 7

Pride and war/, be careful and stop - Measure 3+3 or 6

But what is already the order/scheduled to be accepted- Rp6 or 3+4 or 7

The paths of the paths will branch -Measurement 3+3

To manage someone else/ the hand-managed-Rp3+4

Because the things of the earth/are not permanent-Refy paika 4+4

And this moon will be destroyed/after its fullness (Refy paika8) Ratiarison's diary.

Note: this article contains excerpts from these articles.

- Double wall

    1 step measurement

  2-step measurement

  Size 4

  6-digit number or 2+2+2

  8 or 4+4 size

  12-digit number or 4+4+4

- Three-dimensional wall

    1 step measurement

  3+3 or 6-digit number

  3+3+3 or 9-digit number

  The size of the grid is 3+3+3+3 or 13.

  or two-handed swordsman who uses the kiraoarao and kitelotelo swordsman

And finally, including -Private

wall.

7-point scale or 3+4 or 4+3 scale

5-point scale or 3+2 or 2+3 scale

Conclusion: this painting above is a FREE WALL (vers libres). The OLD WALL, which is the mold from which the painting is cast, is controlled and respected.

We can turn this into a 4+4 grid - all lines are 4+4 until the end.

Message: If you want to achieve the likes of Rado and Dox, try to master the use of double-barreled and triple-barreled bats.

We already experience this natural rhythm inside. Love and understand it. It always loves you, poet, when you tame it.

But the CHARMED AND FORMED WALLS in the valley are still very high and very beautiful, with different dimensions forming them.

I know -Refy Payak 2

This month will be destroyed/after the full moon - 4+4 plan

To lead someone else/the hand-led - 4+4 strategy

And all singing/must also end-Refy paika4+4

Yes, - 1 step measurement

Things of the Earth/Imperishable - Measure 4+4

But the path of those who follow will branch - Measure 4+4

So that everyone will have a goal/ their goal will not be lost -Refy paika 4+4

also - 1 step measurement

A little smile in return/if you happen to remember- Refy paika4+4

And clap your hands / if you happen to meet - Refy paika4+4

Irony of pride and war/, go and be careful and stop - Refy paika4+4,

But what is the order/designated to be accepted - Measure 8 or 4+4 But the paths of those who follow will diverge -Refy paika4+4

To lead someone else/ the hand-led-Refy paika 4+4

Because the things of the earth/are not permanent-Refy paika 4+4

And this moon will be destroyed/after the full moon + Measure 8

We can still twist this knot and turn it into a three-dimensional puzzle. It's all a mind-expanding game.

THREE CATEGORIES OF RHYTHM

A/ Binary Rhythm

1- Binary verses = {1,2,4,6,8...}

- Two's multiple : 2 - 2+2 - 2+2+2

Example : 2 Mes

- Four's multiple: 4 - 4+4 - 4+4+4

B / Ternary Rhythm

2/ Ternary verses = { 1, 3, 6, 9, 12 }

- Three's multiple : 3 , 3+3, 3+3+3, 3+3+3+3

3 Measure

6 Measure

9 Measure

12 Measure or 4+4+4 Measure

- Six's multiple : 6, 6+6

12 Measure or 6+6 Measure

C/ 5 Special Rhythm and 7 Special Rhythm

3/ 5 special verse

- 3+2 Measure

- 2+3 Measure

4/ 7 Special verse

4+3 Measure

3+4 Measure

5/ Free Verse

There are many possibilities.

ADDITIONNAL VERSES

6/ Verse both binary and ternary rhythm

Example

3/4 Measure

2/3 Measure

7/ Verse both 5 Special and 7 Special

Ranarivelo Rufin

- Three-digit number = {1, 3, 6, 9....}
- And special hit ={1, 5, 7...}

5-digit number or 3+2 or 2+3

7-digit number or 4+3 or 3+4 Here

in this article:

Special note - The poet made it 7 or 3+4 measures. I just corrected myself by saying "here you go" on the way.

This STUDY conveys that these three ngadons are already present in Malagasy: ngadon kiraroa, ngadon kitelotelo and ngadon komama. The author has highlighted this in the literature only.

Rufin Ranarivelo

"Poetry never dies."

But fill the void."

"Because the Spirit gives life

The emptiness inside" So

here it is:

Special wall, 3+4 panel size

Maybe this is the end/,I CAN SMILE

So please take advantage of my happiness.

I'm a clown/ I really make you laugh.

Make me feel so sweet/sweet about this life of mine.

May be this is the last time I can speak.

I beg you/I will lean in to listen.

Listen to my story/enjoy it again and again Make

me feel important.

Maybe this is the last time I can write.

I'll borrow you/keep reading and reading

Continue my life/end it with a bang

Make me feel/that my love is enough

Could this be the last time I can live?

So please grant me endless happiness.

A collection of sweet words/to calm the mind.

Make me feel/that Peace on Earth

Ratiarison Diary

For those of us who want to improve and develop our poetic creation, FIRST, THE NUMERIC MEANING: 2-measure, 4-measure, or 6measure, which is (2+2+2), or 8-measure, which is (4+4,)

and ALSO CONTROL the THREE-SIZED NUMBERS which are 3-digit numbers or 6-digit numbers which are (3+3) or 9-digit numbers which are (3+3+3)

From these two basic principles, many types of patterns have developed that can be used as a template for inspiration that will be born and painted to convey the message you want to convey.

Rufin Ranarivelo

Further explanation.

Remember that it started from

- with the research work of Régis Rajemisa Raolison and AlbertRabearifeno and
- continuation of the "Poetry Creation Techniques" test series for 2015 and 2016
- and in the works of representative writers from the colonial period tothe present day.

This research process is a step that is expected to be surpassed by literary artists and researchers for the continued development of Malagasy Literature.

Finally, this Step, which is part of the CONTENT distributed on the Internet (not including the technique of the Language) is intended as a TEACHING BOOK to help the mind learn and explore continuously while continuing to create. What is done with love always evolves gradually.

"THE CREATION OF ART IS AN ONGOING RESEARCH WORK".

LEARN POEMS

It is emphasized that the PRINCIPLES GOVERNING THE LINE OF LINES have a great place and importance in creating hard syllabes in each lines.

Ternary Rhythm - Ternary verses - 6 hard syllabes or 3+3/3 hard syllabes. The poet uses it in his malagasy poem.

Today, today,

I don't need a song/I'm just a kid.

Not too distracted/too busy

Reaching the sky/seventy times more

A beautiful poem by Randza Zanamihaotra

No horn/squeak sounds

I'm going to exchange/Rado's poetry But

the horn/and the bells are also beautiful but the

spirit is in my blood

I wrote this poem here/ Then

...

I'm bringing you aHATSIAHIVANA/By JEAN VERDI

But here was a younger brother/always a friend

The Shadow of Love/Love is a Gift

Today, if you look at..../.the moon above

Then I saw JEAN NariVOny writing/There he is I

turned my face/face to face my heart.

So...

He ordered me to continue/, and never stop.

The Long Haircut

This malagasy poem is a 6/3 Hard syllabes or a 3+3/3 Hard syllabes in each some lines.

If the poet's treatment of it remains unchanged, it would be a perfect example of a FREE VERSES (Vers libres) because it includes the following:

1/ Binary Rhythm

-Poems based on -4+4 Hard syllabes For

one example

And ordered me to continue/, never to stop

2/ Ternary Rhythm - 3+3 /3 Hard syllabes in some lines

1/This is not a song I need/make it a melody 4+3 Hard syllabes .

Not too distracted/too much fighting - 6 Hard syllabes

3/Special Rhythm 5 and 7 , a) Special verses 5

3+2 Hard syllabes or 2+3 Hard syllabes b)

and Special verses 7

4+3 Hard syllabes or 3+4 Hard syllabes.

Then I SAW it written/wounded...JEAN NariVOny is here- Refy paika 4+3

I HAVE CHOSEN MY FACE/TOWARDS MY HEART- Measure 3+4

So here is the whole story, enjoy!

1/This is not a song I need/make it a lot -Rp 4+3

Not too distracted/too much fighting - Refy paika6 or 3+3

Reaching the edge/TRA iMPITOPOLO miHOATRA- Measure 3+4
(the hard edge formed by TRA is counted here. or changing lines, it is not counted)

For a beautiful poem by Randza Zanamihoatra-Rp6

No horn/squeak sound Rp3+3

I'M GOING TO TRY RADO'S POETRY - Refy paika 3+4

But the horn is also beautiful/In the NGA -doNY miLANto,- Measure 3+4

But the wind blows/It's Already In My Blood -Measure 3+4 or 3+3 (It's Already In My Blood)

If I wrote this poem here/ this poem- Rp4+4/3+4 (If I wrote this poem here)

I'M GOING TO COOL/MOTHER JEAN VERDI Size 8 or 4+4

But here was a younger brother/he kept on laughing- Rp 3+4

Poems based on love rhymes - Refy paika 4+4 but today I have BANJI/NA the VOLANA Yes ambONy-Measure 4+4

Then I SAW it written/wounded...JEAN NariVOny is here- Refy paika 4+3

I HAVE CHOSEN MY FACE/TOWARDS MY HEART- Measure 3+4

And ordered me to continue/, never to stop - Refy paika 4+4

The Long Haircut

I hope that the creative work will continue without stopping, but that it is still a research project for the " Development of Malagasy Literature." (FAmpivoarana ny HAisoratra MAlagasy) Ranarivelo Rufin.

This romantic poem written by Antsa Tononkalo Rasahobiarinjaka concludes thid study.

...

Yes, you are

gone!

My heart is withering now.

In the heart of spring

Flower desires! It's a silent

evening. but you left a

message Hey! the moon is

shining!

It's always the sun's rays A

lingering sense of sadness just

after sunrise Yes, you are

gone! But you are the spring.

flower wishes But you are the

one who is currency exchange

But you are the morning

Joy of sunlight And

.....

You are gone.

Antsa Tononkalo R.

Excerpts from his published book.

This romantic poem feels the stirring of a heart that sympathizes with nature, born of a repressed inner force seeking a way out, like a flower blooming and blossoming in the darkness.

Ranarivelo Rufin

CONCLUSION

The purpose of this book is a STEP towards on learning and research towards

1/ "DEVELOPMENT OF MALAGASY LITERATURE" in terms of
Respect according to the rules which is governing it

- the use of advanced language in everyday life, on the other hand;and

- the use of dormant vocabularies which is easy to awaken and new vocabularies which are born or invented according to the time, when

writer is writing a LITERATURE and when he is doing an art writing as a result of multidisciplinary research.

Accordingly, the best basic books for a writer to have as a guide to his writing are at least:

- the Malagasy dictionary and- the Malagasy Grammar.

Nothing is perfect. Keep trying.

Starting from the" primary materials" and mining tools learned in school, simple artistic creations and writings are created beyond them.

But it is through direct application of the language with its rules, and its vocabularies that literature in general can be developed.

2/ FAmpivoarana ny HAisoratra Malagasy (FA.HA.MA) or Development of Malagasy Literature in terms of "Verb's Music " by establishing classical and academic " versification".

This is also a continuation of the research carried out by the older generation and this is intended to be surpassed by the younger generation in the future.'

3/ Development of written poetry that emerges spontaneously according to the inspiration of poets and writers, so that it will be possible to establish the MODERN CLASSICAL NOVEL

The steps listed here are just A STEP . It belongs to your PEN to continue the rest .

December 30, 2025.

ANNEXES

1/ - SOMETIMES, I GET LONELY Remember the
promise.
To me upon which
You have given me Hope
in bloom.

Since these days I know I
understand. I hear, I see, I
feel In my heart that:
.This is my comfort.
This is my joy.
This is my happiness:
These are your beautiful smile
In my affliction
Like my sun in your thoughts.

These are your magic smiles.

In my pain

For your promise

Your lover's words

Has given me Life So...

Remember the promise.

To me

You know

You understand.

You feel in my heart.

That I'm not coming

back.

Get out of your way.

Even sometimes

I get lonely.

Rufin's birthday.

11/11/20

5-/ WE NEVER FORGOT

I never forgot.
Her sweet herbs
Like nice hair
We have combed
In the middle of my field.

I never forgot.
Your thought knows me.
They are dead.
They burned there.
Your hour in bloom In
my hand.

But the heart's boat
Is never burned
Despite our feelings, They
are destroyed.
They become ashes.
They are those rotten fruits.

On the contrary,
They are all alive.
In order

To tie our flowers' souls That

we never forgot Rufin

Ranarivelo

1919

RANARIVELO
Rufin

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